Lens
MAGAZINE

Fine Art Photography Magazine
JANUARY 2023 #100

COMBAT CAMERA
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A.P. PHOTOGRAPHER
100th
Lens

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AN EXCLUSIVE INTERVIEW WITH

NICK UT

WINNER OF THE PULITZER PRIZE, WORLD PRESS PHOTO,
THE LUCIE AWARDS AND THE NATIONAL MEDAL OF ARTS

VISIT…

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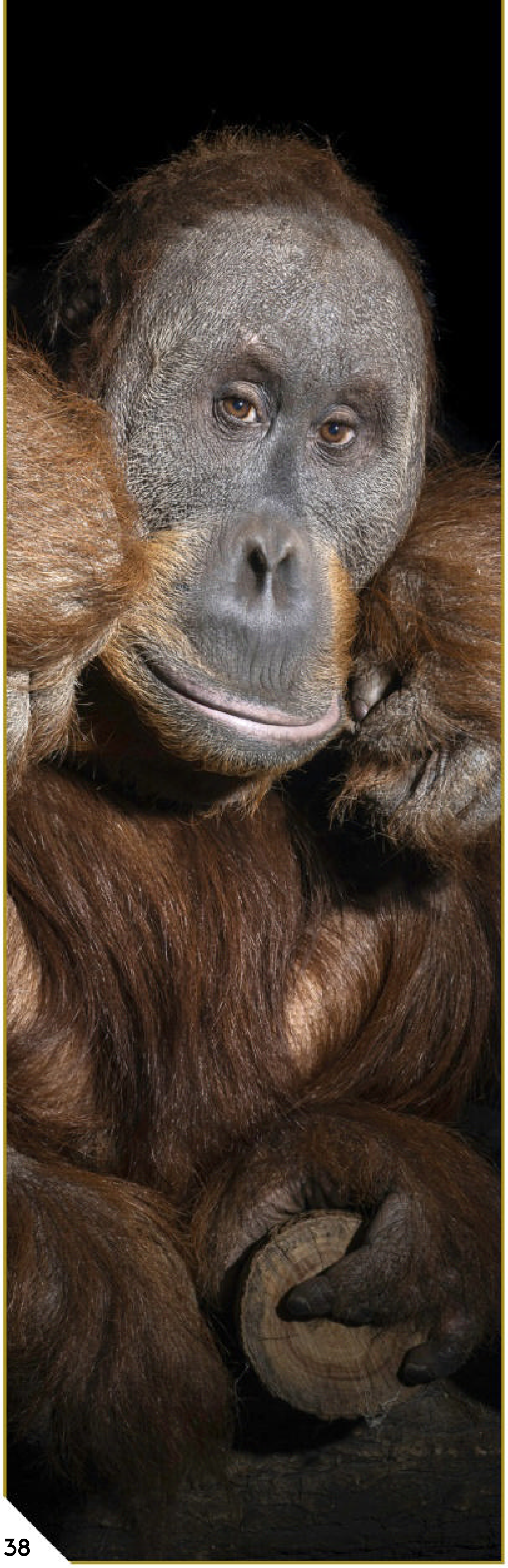
Dafna Navarro

Dafna Navarro is the CEO and Founder of Art Market – Global Media Company.

Founded in 2013, Art Market is the publisher of two famous international art and photography magazines: Lens Magazine for fine art photography and Art Market Magazine for contemporary fine art. Beyond her many achievements, Navarro is also a curator and an appraiser of art and collectibles. In addition, she serves on the jury panel of international competitions in the contemporary art & photography fields.

Navarro is the current Editor-in-Chief and the main creative driving force behind her magazine's rise and success. With no signs of slowing down, the magazines feature interviews with the most influential figures in the art and photography fields, coverage of international exhibitions and art fairs and all the latest news regarding fine and contemporary art from across the globe.

Both magazines are distributed worldwide in both print and digital media. As a result, the magazines receive the exposure of over 50,000 monthly readers worldwide, including a unique distribution of the GOLD LIST Edition by Barnes & Noble's book stores in the U.S. and Canada, Steimatzky Bookstores in Israel, and vast appearances in international art fairs. In addition, copies of each published magazine are added to universities' archive data and academic libraries as learning material for lecturers and students.



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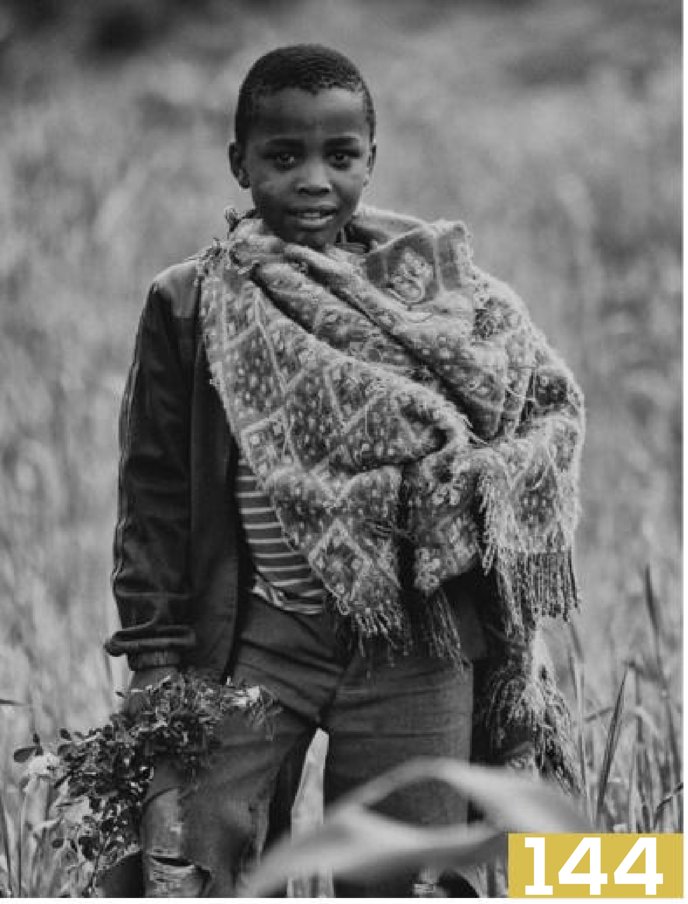
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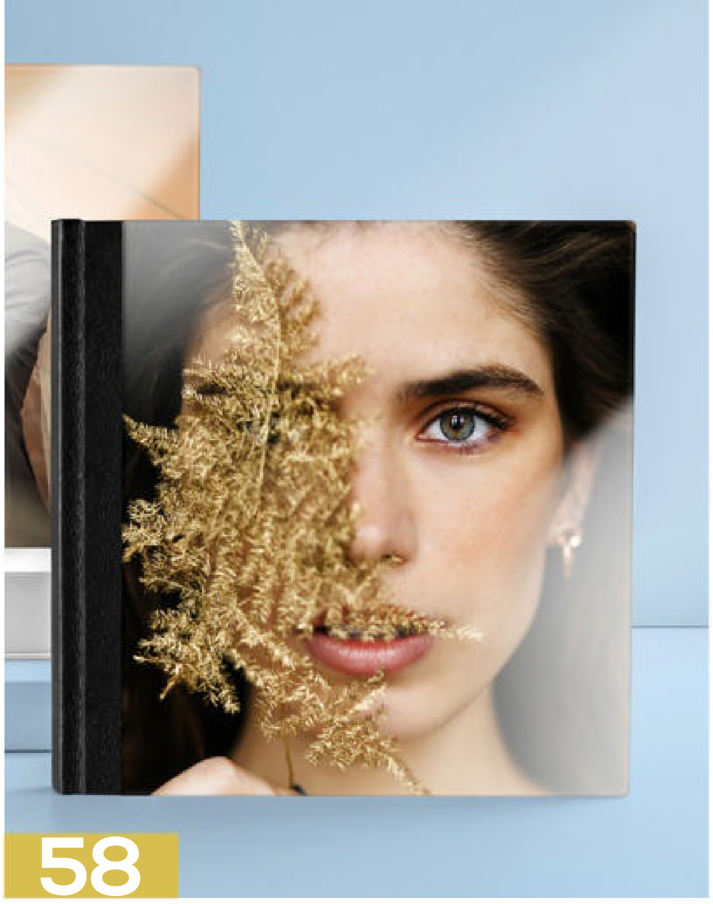
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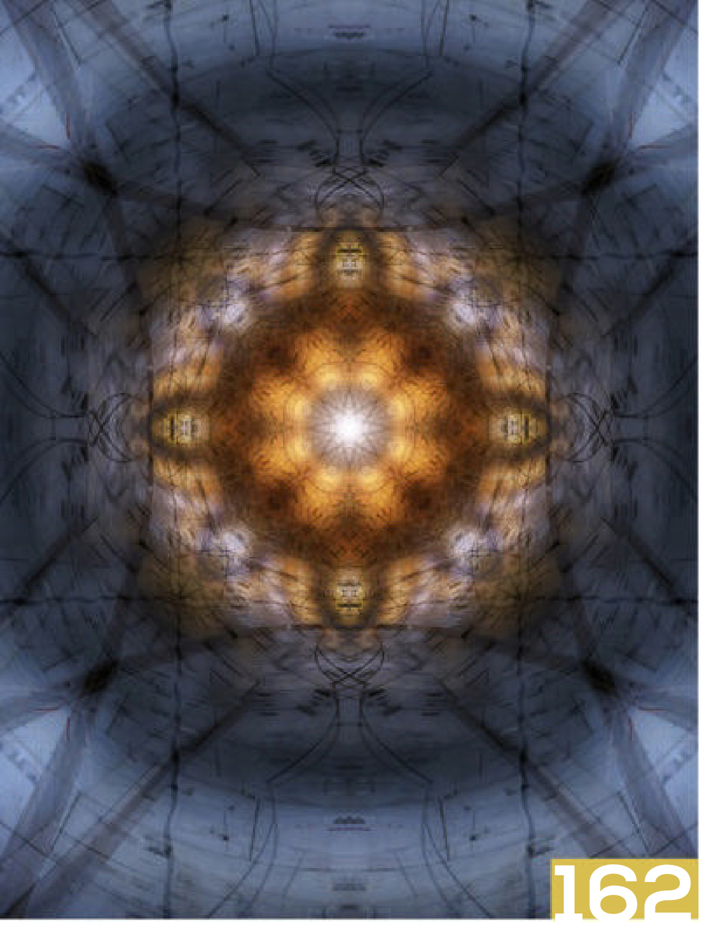

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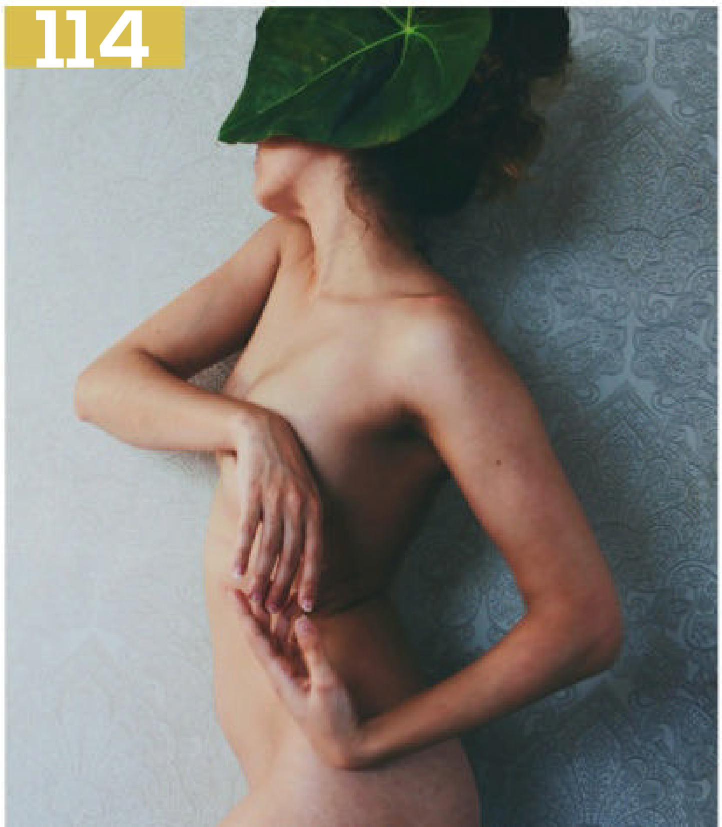

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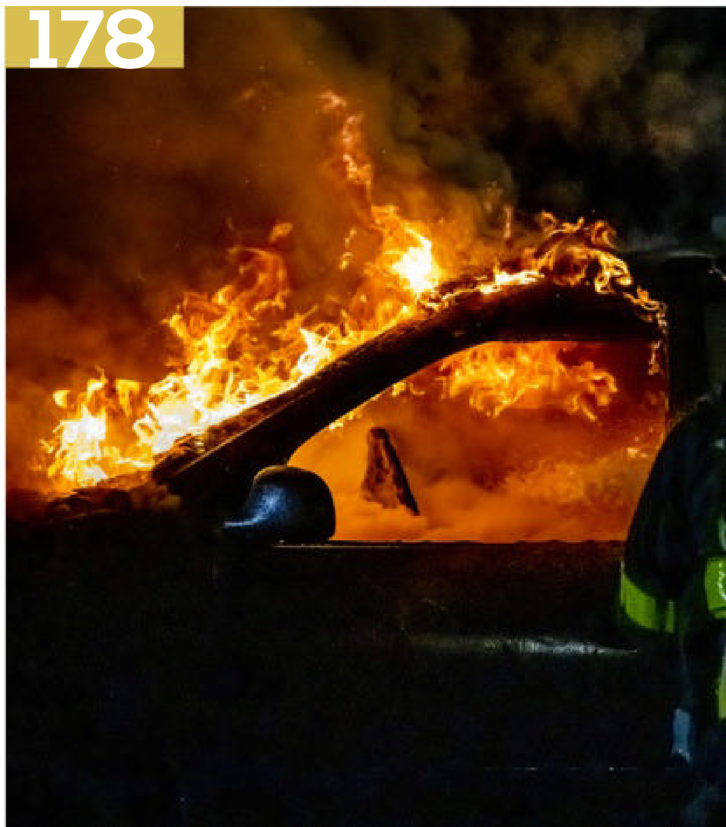

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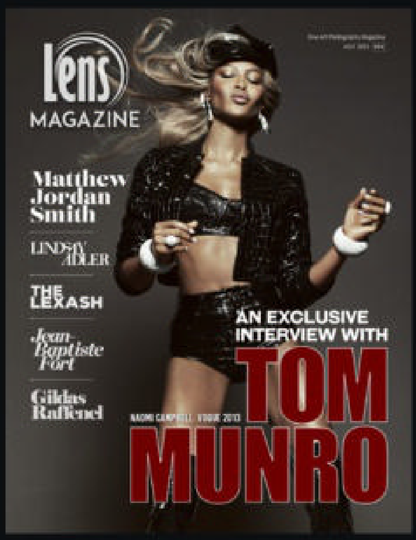
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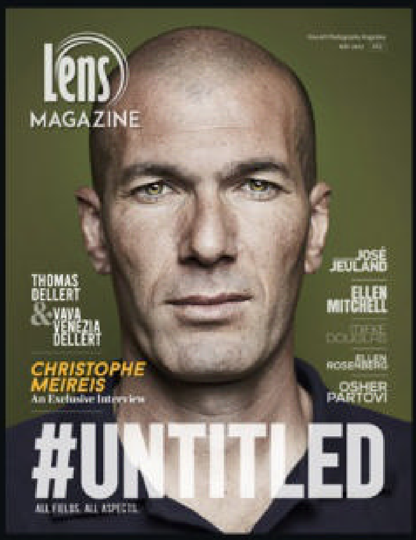
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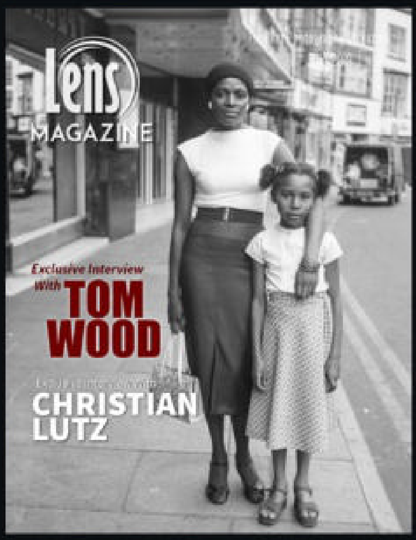
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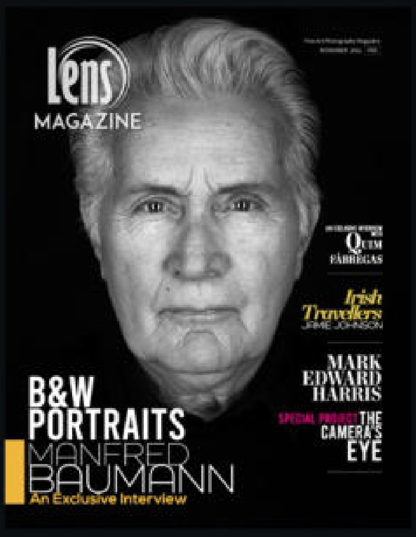
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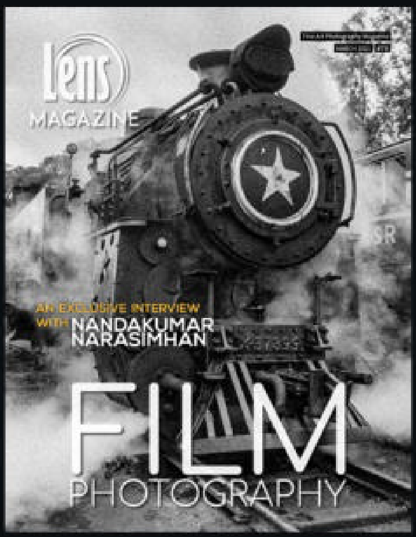
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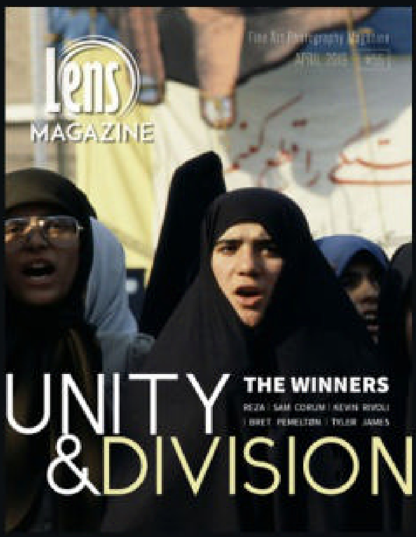
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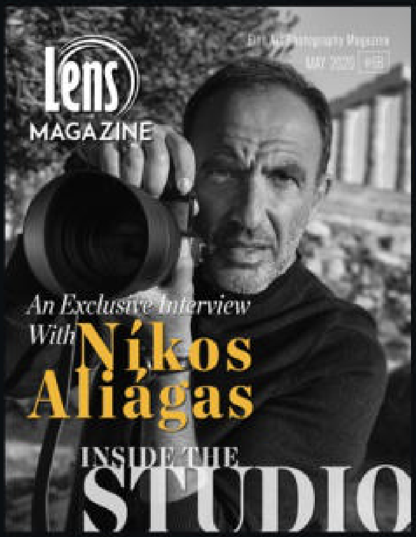
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Thank you for joining us on this long 100 magazines journey and letting us be part of yours! You are our inspiration!

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Identities
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14-22
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The artists and photographers participating in the contest are invited to interpret the theme of the XIV Florence Biennale:

I AM YOU

Individual and Collective Identities in Contemporary Art and Design

The works of the contest winners (1 artist and 1 photographer) will be used for the integrated communication of the event (mass media, internet, outdoor advertising, etc.) and exhibited in a dedicated space within the XIV Florence Biennale, while the works of the finalists (10 artists and 10 photographers) will be projected in rotation within the same space. The winners will also receive the Guests of Honour recognition during the event.

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>
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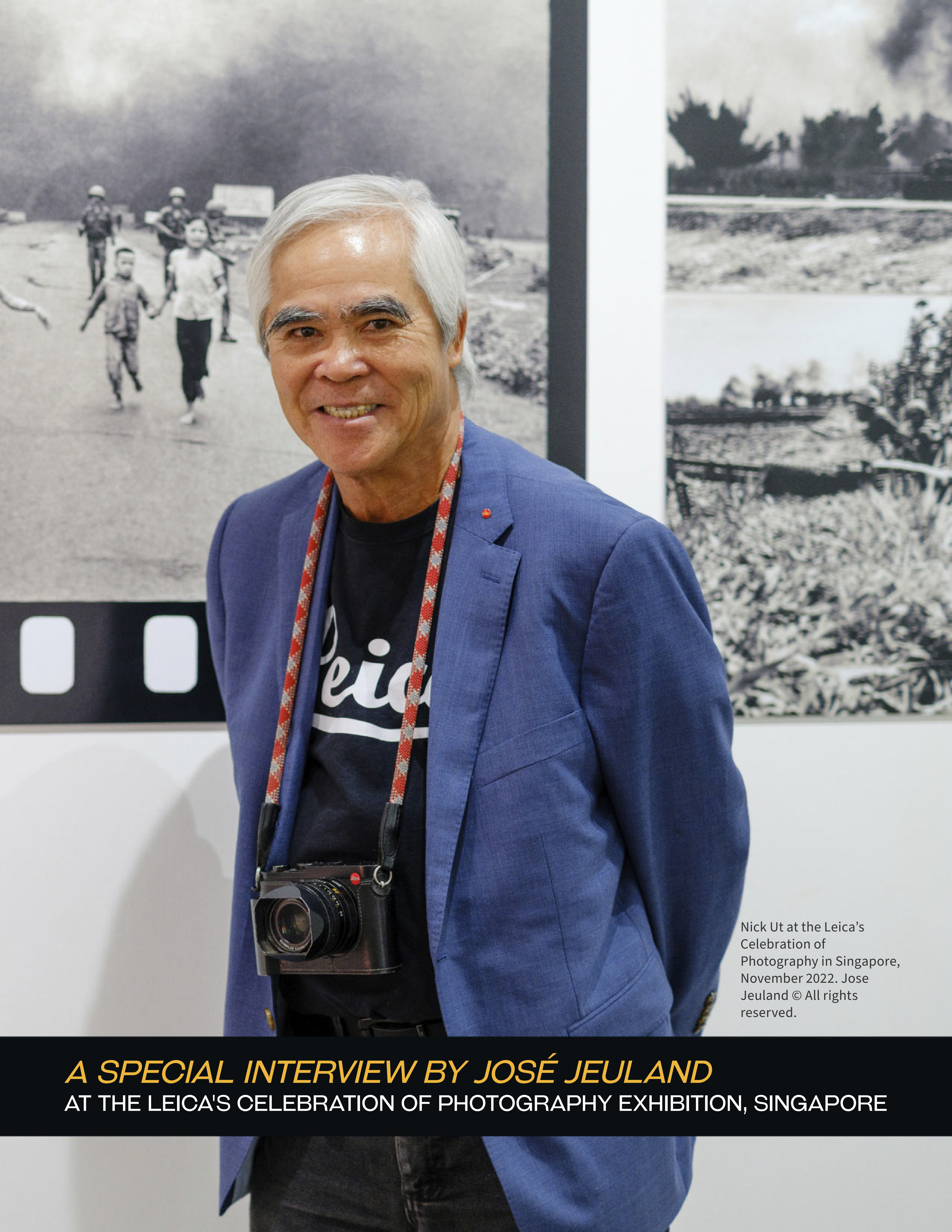
AN EXCLUSIVE INTERVIEW WITH

NICK UT

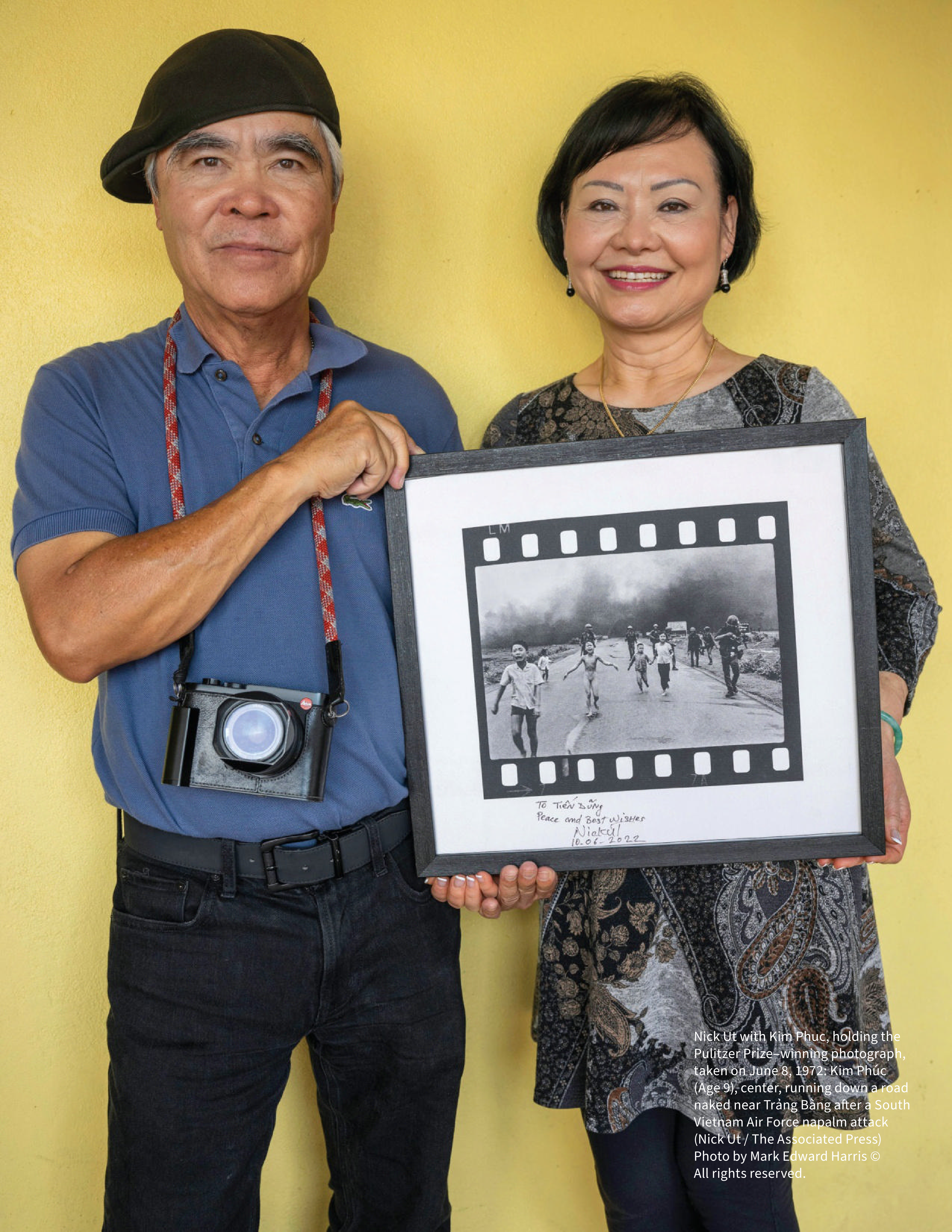
INTERNATIONALLY ACCLAIMED PHOTOGRAPHER
WINNER OF THE PULITZER PRIZE, WORLD PRESS PHOTO,
THE LUCIE AWARDS AND THE NATIONAL MEDAL OF ARTS



Nick Ut at the Leica's Celebration of Photography in Singapore, November 2022. Jose Jeuland © All rights reserved.

A SPECIAL INTERVIEW BY JOSÉ JEULAND

AT THE LEICA'S CELEBRATION OF PHOTOGRAPHY EXHIBITION, SINGAPORE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To Tiến Dũng
Peace and Best Wishes
NickUt
10-06-2022

Nick Ut with Kim Phuc, holding the Pulitzer Prize–winning photograph, taken on June 8, 1972: Kim Phúc (Age 9), center, running down a road naked near Trảng Bàng after a South Vietnam Air Force napalm attack (Nick Ut / The Associated Press) Photo by Mark Edward Harris © All rights reserved.

AN EXCLUSIVE INTERVIEW WITH

NICK UT

INTERNATIONALLY ACCLAIMED PHOTOGRAPHER

WINNER OF THE PULITZER PRIZE AWARD, WPP, THE LUCIE AWARDS, AND THE NATIONAL MEDAL OF ARTS AWARD.

Nick Ut in Antartica, 2022. Photo by Mark Edward Harris © All rights reserved.

BY JOSÉ JEULAND

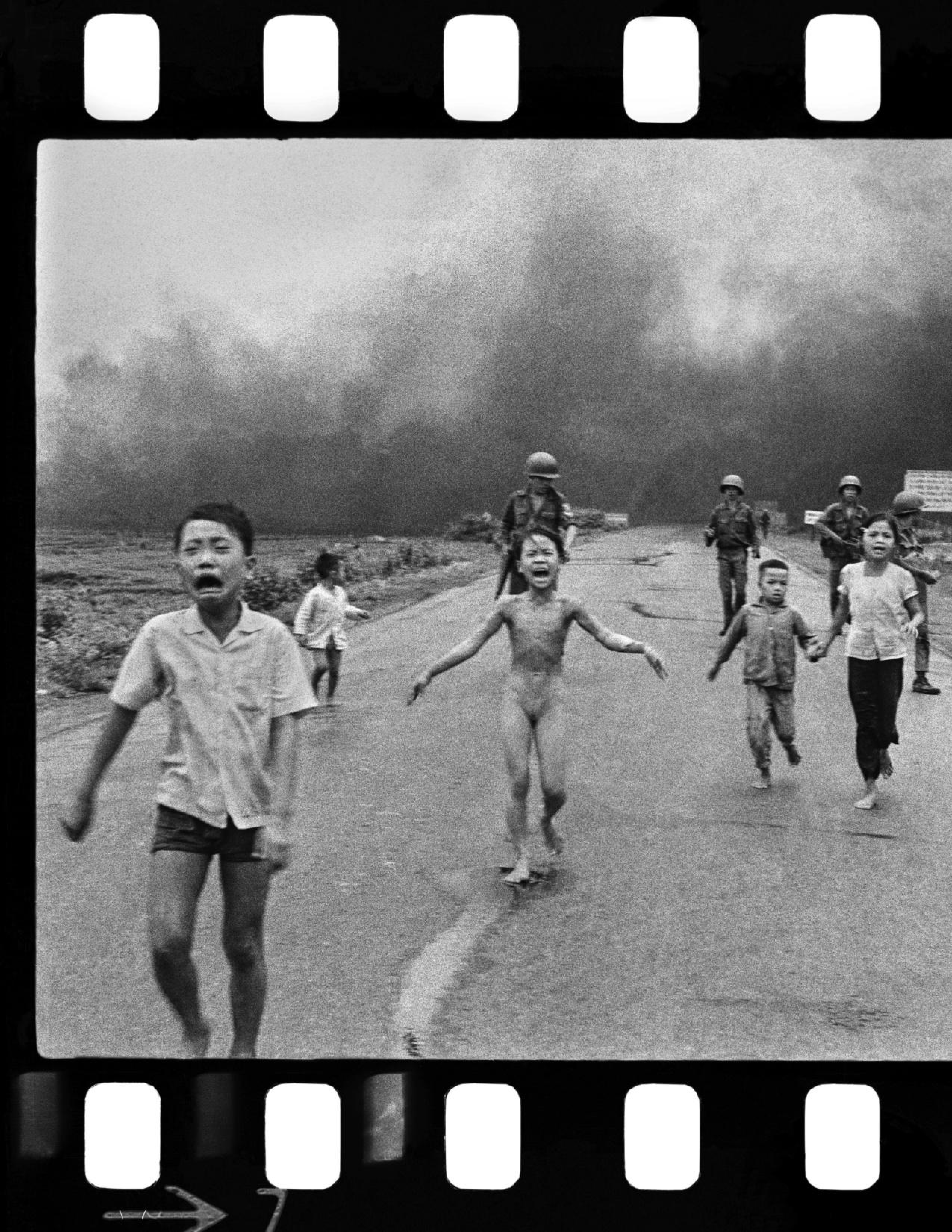
AT THE LEICA'S CELEBRATION OF PHOTOGRAPHY EXHIBITION, SINGAPORE

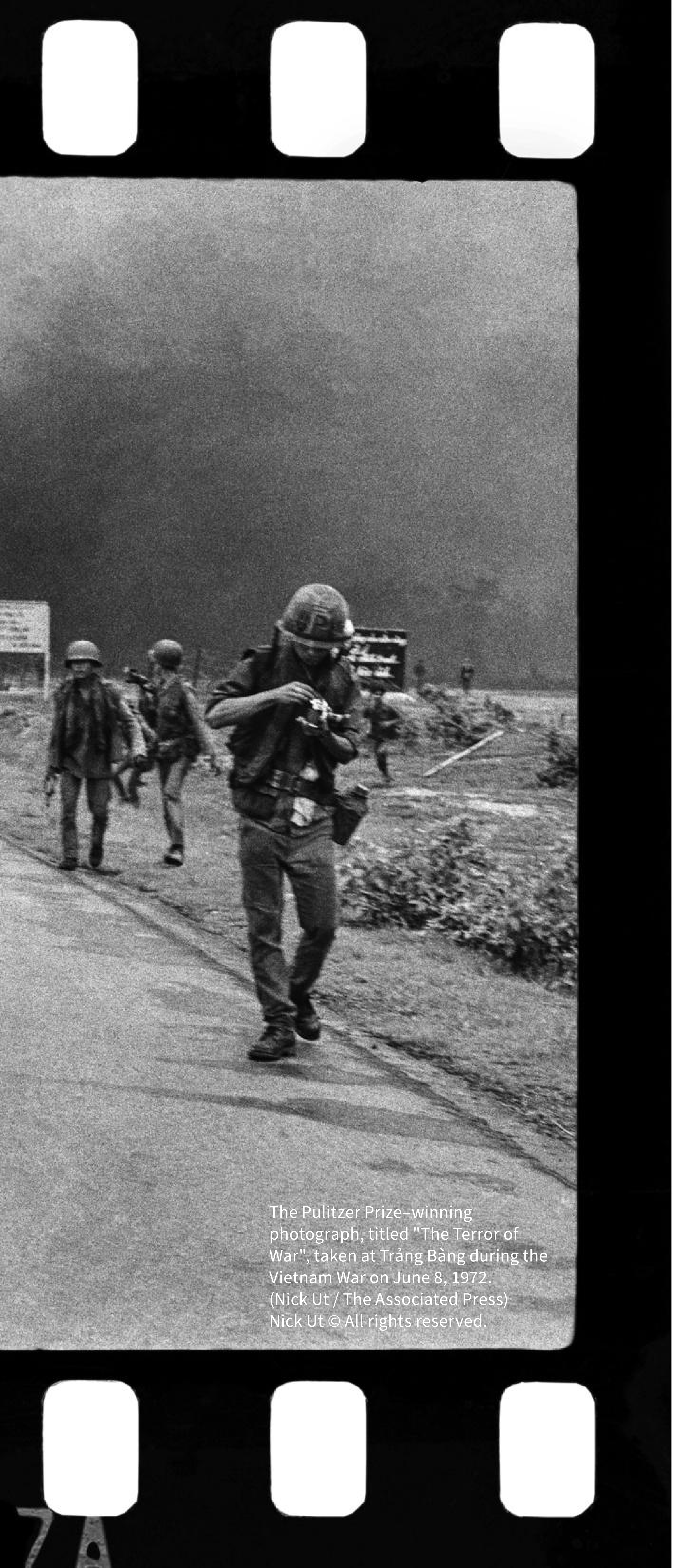
> **I HOPE YOUNG PHOTOGRAPHERS DO BETTER AND TAKE PHOTOS OF IMPORTANT SUBJECTS! MANY OF THEM (THE YOUNG GENERATION) ARE VERY SMART AND WORK HARD. THEY'LL ALSO NEED TO LEARN HOW TO SHOOT VIDEOS WELL. OUR INDUSTRY HAS CHANGED SIGNIFICANTLY IN THE PAST 40 YEARS, AND THINGS ARE MUCH FASTER AND MORE CONVENIENT NOW."**
>
> -NICK UT

NICK UT: A HOUSEHOLD NAME

When I was just starting out in my photography journey, I was already familiar with Nick Ut's work— "The Terror of War," a jarring picture depicting several children fleeing from a napalm bombing in the Vietnam war. In fact, many people who are not in the photography industry are familiar with this picture due to its sheer historical impact. After all, the picture is famously known for its contributions to changing the course of history. However, you do not have to search for this picture to come across it at least once in your life; it is so monumental that most people will get a chance to see it!

I gradually became more involved in photography and learned more about Nick Ut and the kind of photography work he did, but I never truly had a face to put to his name. He seemed like such a big celebrity in the photography world back then; he was someone larger than life, an entity of photography wisdom, and I am still reeling from the fact that I recently met him in person.





The Pulitzer Prize-winning photograph, titled "The Terror of War", taken at Trảng Bàng during the Vietnam War on June 8, 1972. (Nick Ut / The Associated Press) Nick Ut © All rights reserved.

Nick Ut in Hyderabad, India, 2019. Photo by © Mark Edward Harris

ABOUT NICK UT

A celebrated Vietnamese photographer, Nick Ut was born and raised in Long An, Vietnam, and learned about photography from his older brother, Huynh Thanh My, a photographer for the prestigious news agency Associated Press (AP). Not long after his brother's untimely demise in the Vietnam war, Nick himself joined AP. He won many awards for "The Terror of War," including the Pulitzer Prize for Spot News Photography and the World Press Photo of the Year, and was also inducted into the Leica Hall of Fame for his contributions to photojournalism.

Besides war photography, Nick also photographed celebrities, sports, and other major news events for AP. He retired after 51 years with the agency and was invited to Leica's Celebration of Photography exhibition in Singapore in November, 2022.

Nick Ut's exhibition at
the Leica's celebration of
photography. Singapore .2022.
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BIG FISH IN A SMALL POND

Nick coming to Singapore was huge news for me and many other local photographers. We are fortunate to have the opportunity to meet and talk to such a big name in the photography world.

My very first interaction with him was at the opening ceremony of Leica's exhibition, located at Gillman Barracks. It is a fitting location that regularly hosts art exhibitions and the like.

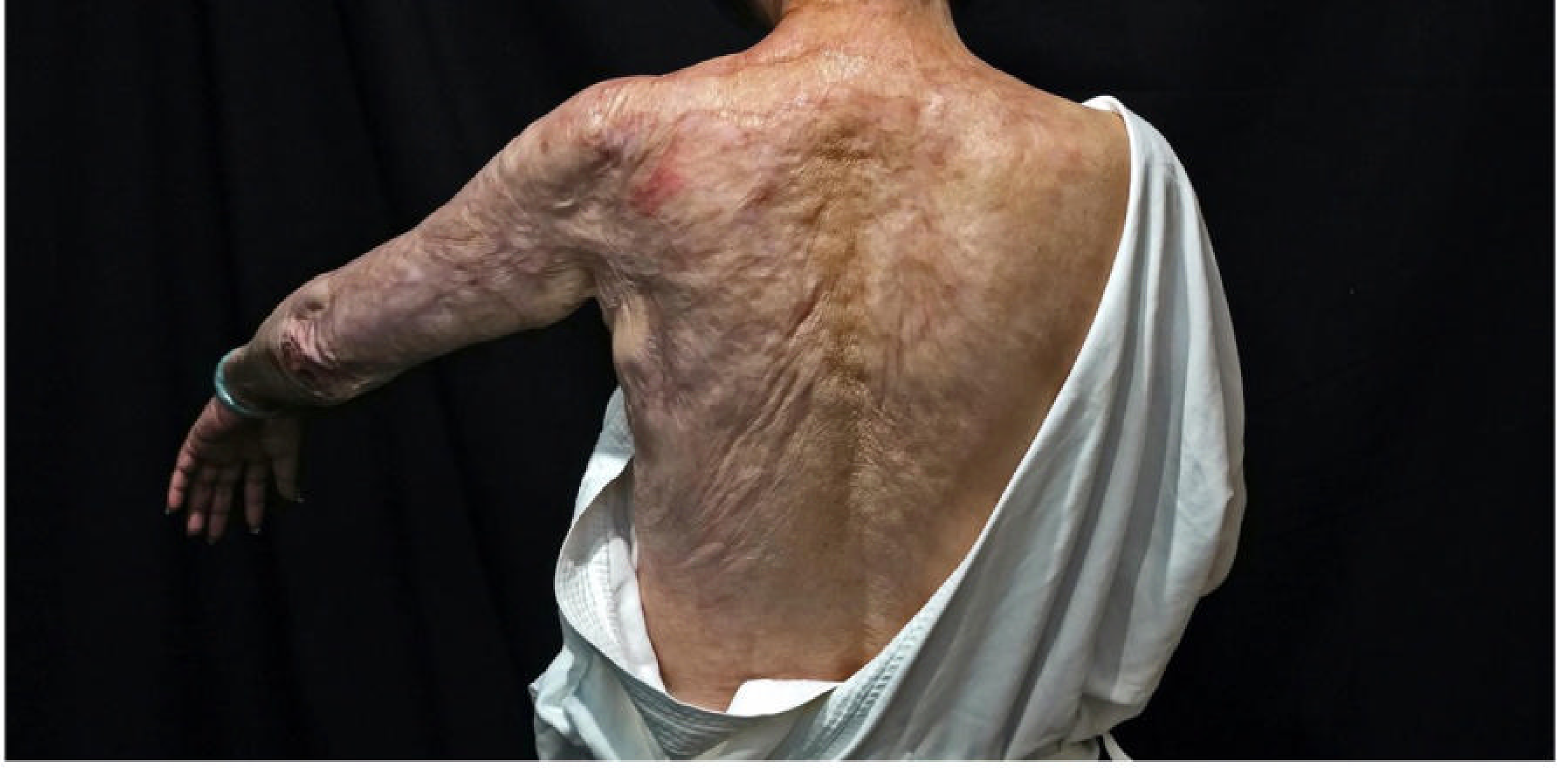
Seeing him in person was surreal, yet he quickly proved to be a humble and friendly photographer despite his massive accomplishments. Though he was getting older, he seemed filled with energy and was happy to meet and talk to anyone who approached him. He walked around the exhibition space with his Leica Q2 camera slung around his neck, ready to snap a shot at a moment's notice. This was very humbling to witness because although he has already retired from AP, he still has a strong passion for photography and doesn't give up on the chance to photograph a striking moment in time.

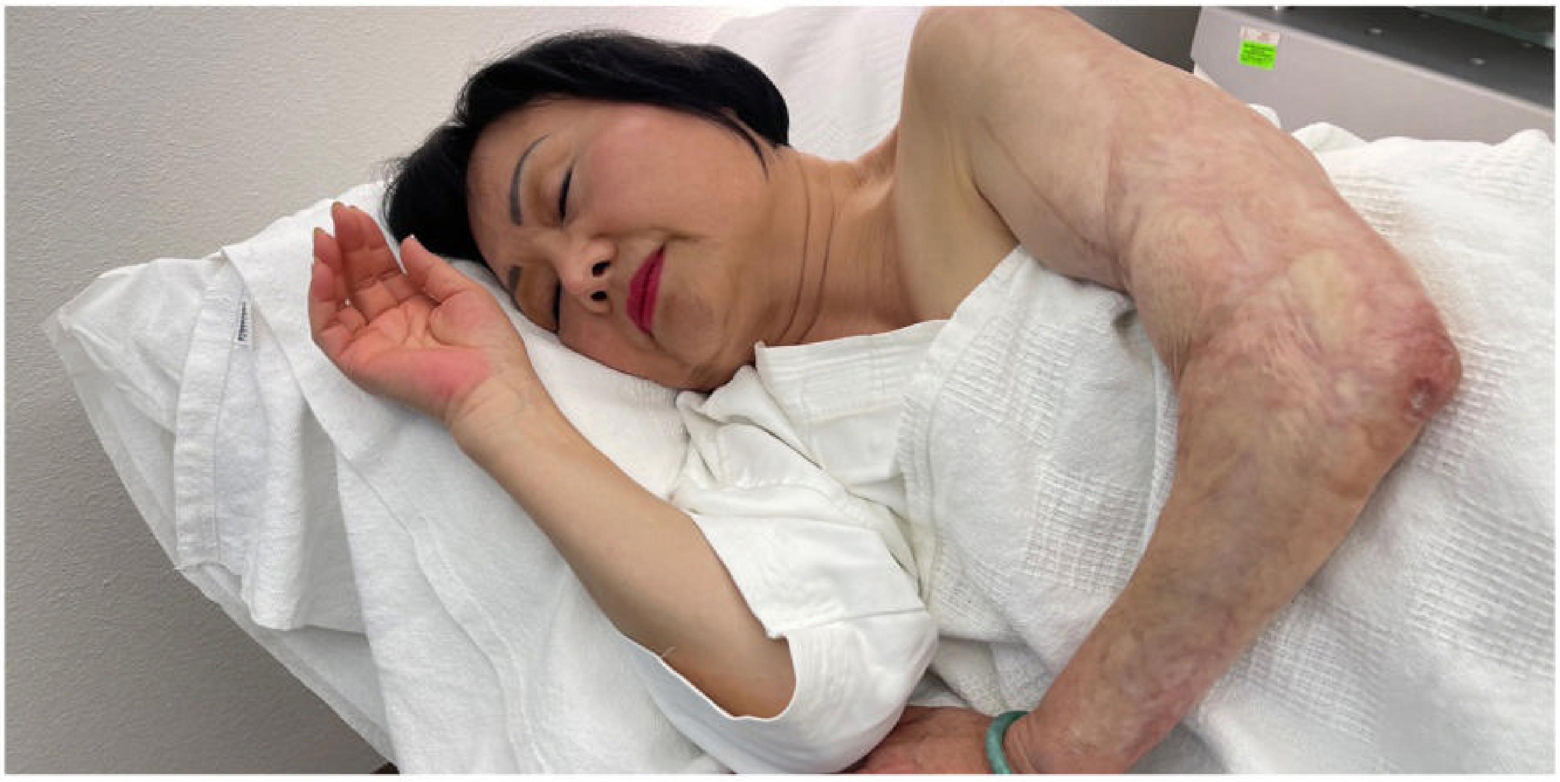
That night, I was gifted an autographed copy of "The Terror of War" by Nick himself, courtesy of Leica. I was starstruck that night and am very grateful to have had the chance to meet him and even receive a keepsake to remember the night by.

Nick and I returned to Gillman Barracks the next day, where I had the honor of conducting an interview with him for Lens Magazine. Several walls at the exhibition displayed his works, one of which solely displayed his post-war photographs from the latest years as he worked in Hollywood.

I knew his time in Singapore was packed with interviews, sharing sessions, and talks. Many people constantly approached him for pictures or just to talk to him. Despite the barrage of non-stop interactions, Nick remained very generous with his wisdom and time, eager to share them with anyone keen.

KIM PHUC
THE GIRL IN THE PICTURE





Kim Phuc at the hospital. Phuc had spent 14 months recovering from her wounds and underwent 17 transplants and other operations.
Nick Ut © All rights reserved.

Phan Thị Kim Phúc (b. April 6, 1963, "the girl in the picture" and the "Napalm girl") is a South Vietnamese-born Canadian woman best known as the nine-year-old child depicted in the Pulitzer Prize–winning photograph titled "The Terror of War," taken at Trảng Bàng by Nick Ut during the Vietnam War on June 8, 1972.

Kim Phuc has become an anti-war symbol in the West. Vietnam had used her as an anti-American symbol before her defection in 1992.
Kim Phuc (her name means "Golden Happiness") had spent 14 months recovering from her wounds and underwent 17 transplants and other operations.
In November 1997, Kim Phuc was named by Director General Frederico Mayor a Goodwill Ambassador of the United Nations Educational, Scientific and Cultural Organization (UNESCO) "for a culture of peace." The event took place during a plenary session of the UNESCO General Conference.
She also established the Kim Foundation (healing children of war) with offices in Ajax, Ontario, Canada, and Chicago, IL, financed by voluntary donations. "I want to give back in the same way that so many gave to my healing," she said at the UNESCO ceremony in Paris. "Yes, I forgive, but I don't forget in order to prevent the same thing from happening again."
Kim Phuc now aspires to learn French and has signed up for language courses in Montreal.
Her husband, Bui Huy Toan, occupies himself with helping people in Canada who have difficulties communicating. The visit to London was his first to Europe since his marriage to Kim Phuc. When both are traveling, Kim's parents take care of their two sons. They joined them in Canada in 1998.
In 1999 the book about Kim Phuc's life, "The Girl in the Picture: The Story of Kim Phuc, the Photographer, and the Vietnam War" by Denise Chong was published by Viking, in the Penguin Publishing Group, Canada. Editions in the U.S.A. and Britain will follow in mid-2000. It is the story of the "napalm girl" as she struggles to reclaim her life.

AN EXCLUSIVE INTERVIEW WITH

NICK UT

Jose Jeuland with Nick Ut at the Leica's celebration of photography. Singapore. 2022. Photo by Jose Jeuland © All rights reserved.

SPECIAL INTERVIEW BY JOSÉ JEULAND

AT THE LEICA'S CELEBRATION OF PHOTOGRAPHY EXHIBITION, SINGAPORE

One thing led to another, and before I knew it, it was finally time for the interview!

JOSE JEULAND: **Thank you, Nick, for having us here today with you, and welcome to Singapore! How many times have you been to Singapore?**

NICK UT: This is my second time in Singapore! I have been too busy during the war to come to visit, but this is the second time I've been invited here by Leica, and I'm sure I'll return again in the future.

JOSE JEULAND: **We are excited to feature your work in Lens Magazine. I'm sure many people already know you, but please introduce yourself. Where were you born, where did you grow up, and where do you live now?**

NICK UT: My name is Nick Ut, and I was born in Vietnam. I was a young man during the war and learned much from my brother, a photographer. Not long later, he was killed in the war in 1965. I was devastated when I heard that my older brother had died. Not much later, I lost my second brother, who died in the war. I lost two of my brothers in a single year, and my family was deeply grieving. I learned so much about photography from my older brother, so I was significantly affected.
I am currently a US citizen living in Los Angeles, California. I worked for Associated Press (AP) for almost forty years and was always busy traveling for shoots. We shot for various events, including sports, news events, celebrities, etc.
Back when I was in Vietnam, I knew nothing about shooting for sports or about Hollywood. Only after I moved to the USA I got to photograph many famous people like Betty Davis and Michael Jackson.

NO WAR
НЕТ ВОЙНЕ
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Med
AIRPORT SERVICES

Ukrainian refugees in Poland.
Final destination: Canada. 2022
Nick Ut © All rights reserved.

JOSE JEULAND: How did you start your journey in photography?

NICK UT: I started because of my older brother. I learned so much from him. After he died, I began to look for jobs at the age of 16. I joined AP and worked in the dark room, developing daily films.

I had a Leica camera, which I would use to take pictures on my own daily. One day, there was a rocket attack, and I managed to take a good picture of the chaos. After that, I continued to shoot every day, everywhere in the war, hoping to become a professional photographer one day. Unfortunately, I have sustained injuries in my leg and arm in the war, and I have many photographer friends who died doing warzone photography, so I consider myself lucky to still be here today.

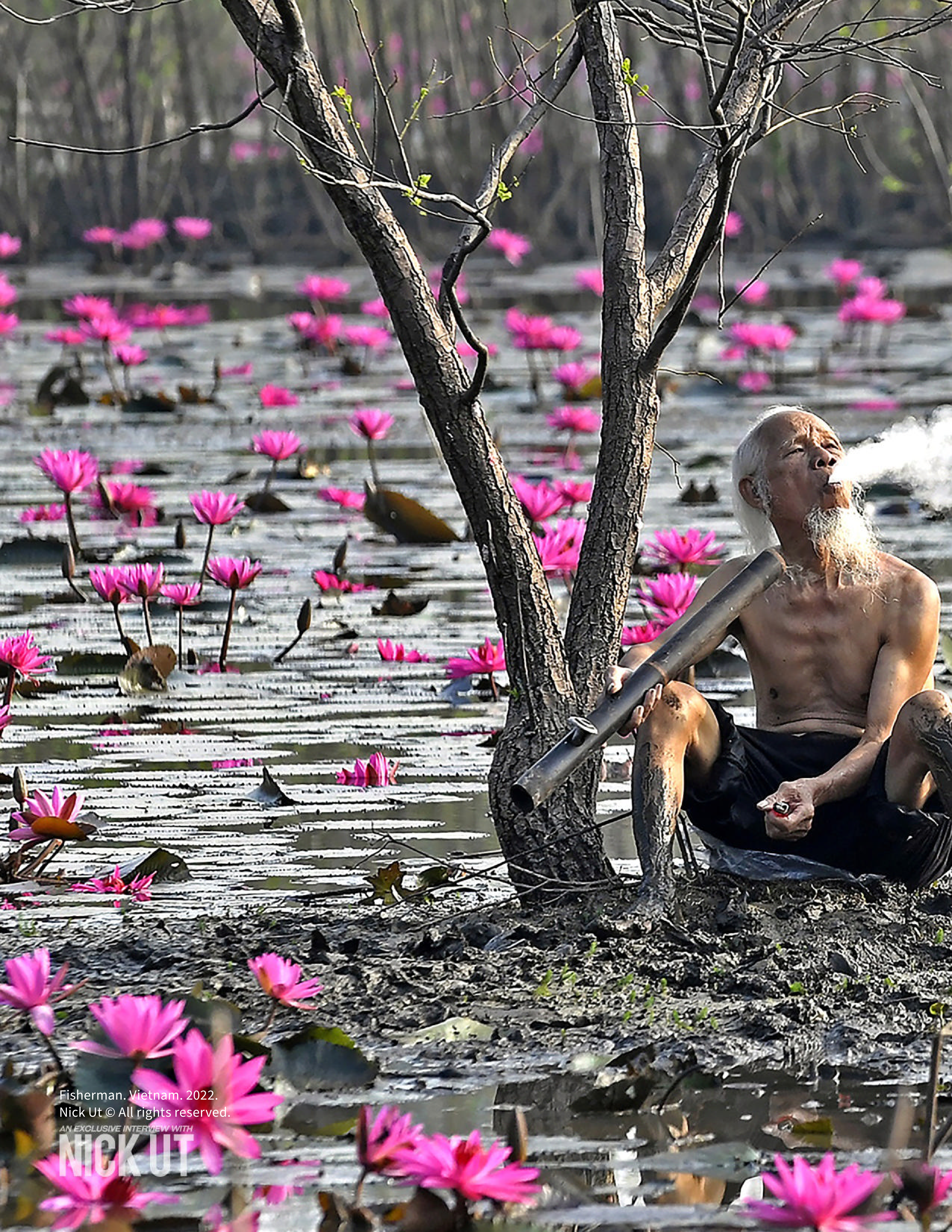
JOSE JEULAND: I know you are part of the Leica Hall of Fame and have won many prestigious awards, such as the Pulitzer Prize and World Press Photo of the Year. Please share more about the pictures that made you famous.

NICK UT: I shot a picture of the Napalm attack, "The Terror of War," with a Leica M2 camera and a 35mm lens. When the owner of Leica found out, he invited me to Cologne and gave me an M90 Leica, a perfect camera. After that, I traveled with the Leica everywhere I went. He then invited me to another Leica show here in Singapore. So exciting!

JOSE JEULAND: Can you share more about what it was like to do warzone photography?

NICK UT: I was swamped every day during the war, carrying my cameras and losing sleep over bombings and helicopters. I traveled all across the country and took tons of pictures. In the past, there was only film, so I had 50 rolls of film with me.

Traditional Fisherman.
Vietnam. 2022.
Nick Ut © All rights reserved.



Fisherman. Vietnam. 2022.
Nick Ut © All rights reserved.

Nick Ut in the Tohoku Region of Japan, 2012. Photo by Mark Edward Harris © All rights reserved.

I was carrying films, medicine, and even food in my backpack. And I even had a lot of lenses with me: 24mm, 105mm, 50mm, and 300mm, so I was at huge risk of escaping slowly in times of danger.

JOSE JEULAND: Tell us about the workflow during the war; How did you ensure you were at the right place at the right time? What was your strategy when documenting the war?

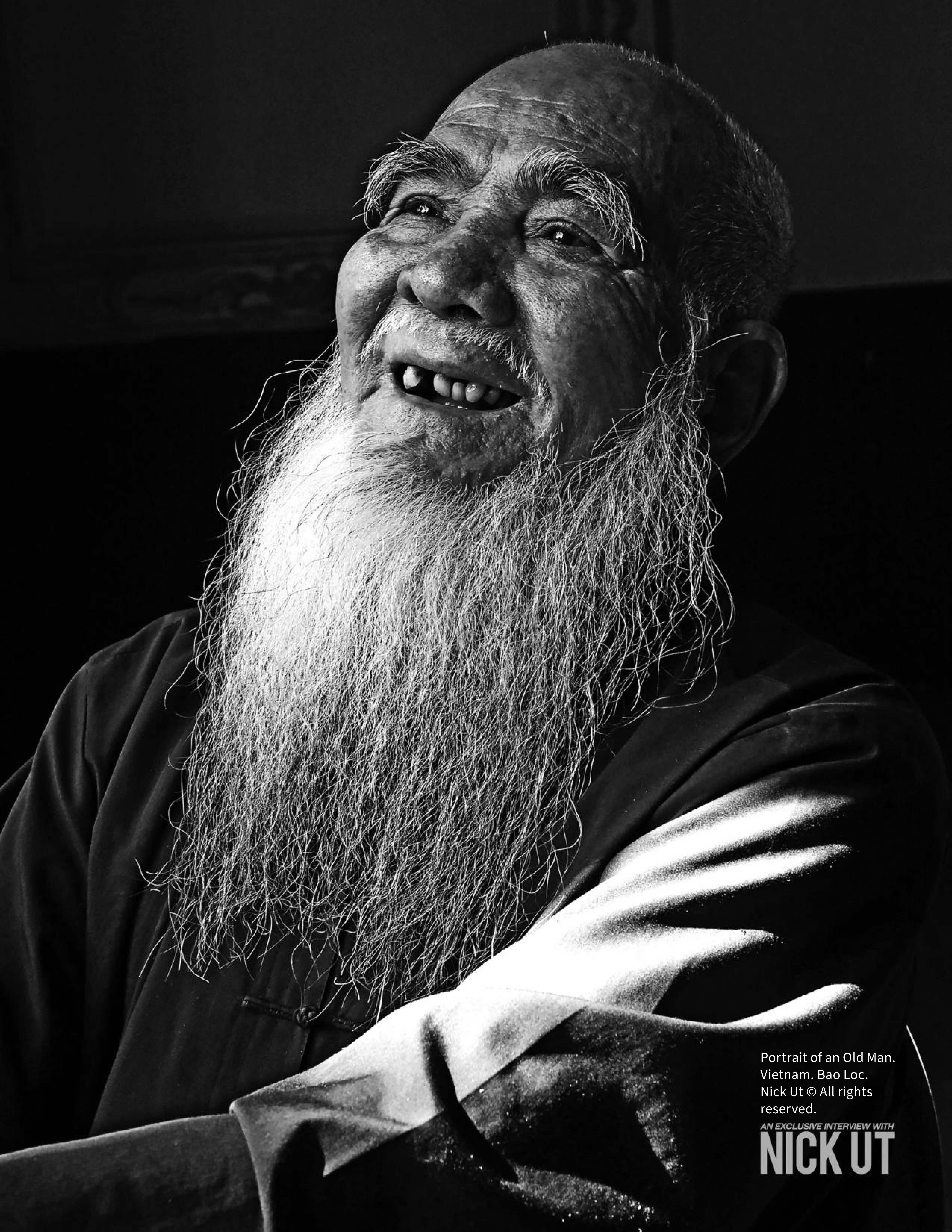
NICK UT: I waited patiently and carefully and never shot when it was raining because I had to ensure that my camera stayed dry. If I walked along the Mekong River, I packed everything securely in my bag. Once, I was walking along the river when a Viet Cong soldier with an AK-47 started shooting everybody. I had to jump into the water to save myself and lost all my film. At least I managed to save my own life!

JOSE JEULAND: After losing so many family members in the Vietnam war, what motivated you to keep going and continue risking your life to take pictures in the war?

NICK UT: You never know what will happen in a war; it's crucial to pass the message and continue sharing the complex lives with the world so that war crimes and life's difficulties will come to awareness. And as for myself, the only thing you can do is be careful and stick with the right people. That's how I managed to survive for so long.

JOSE JEULAND: Could you share with us the proudest moment of your career?

NICK UT: I have many friends who took pictures of the Viet Cong. I was also friends with photographer Malcolm Browne, who shot the photo of Thích Quảng Đức, a Vietnamese Mahayana Buddhist monk who burned himself to death in 1963. I am fortunate to have connected with so many talented photographers.
Henri Huet was the best photographer in Associated Press (AP) at the time. He won so many awards, other than the Pulitzer Prize.



Portrait of an Old Man.
Vietnam. Bao Loc.
Nick Ut © All rights reserved.

Binh Duong War & Peace.
Nick Ut © All rights reserved.

We were terrific friends and won many awards together. Huet took my place for a job in Laos and was shot to death while he was in a helicopter. I was so sad that I took a helicopter to Laos. I was hopeful that Henri was still alive, and I spent a week looking for any signs of life but to no avail.

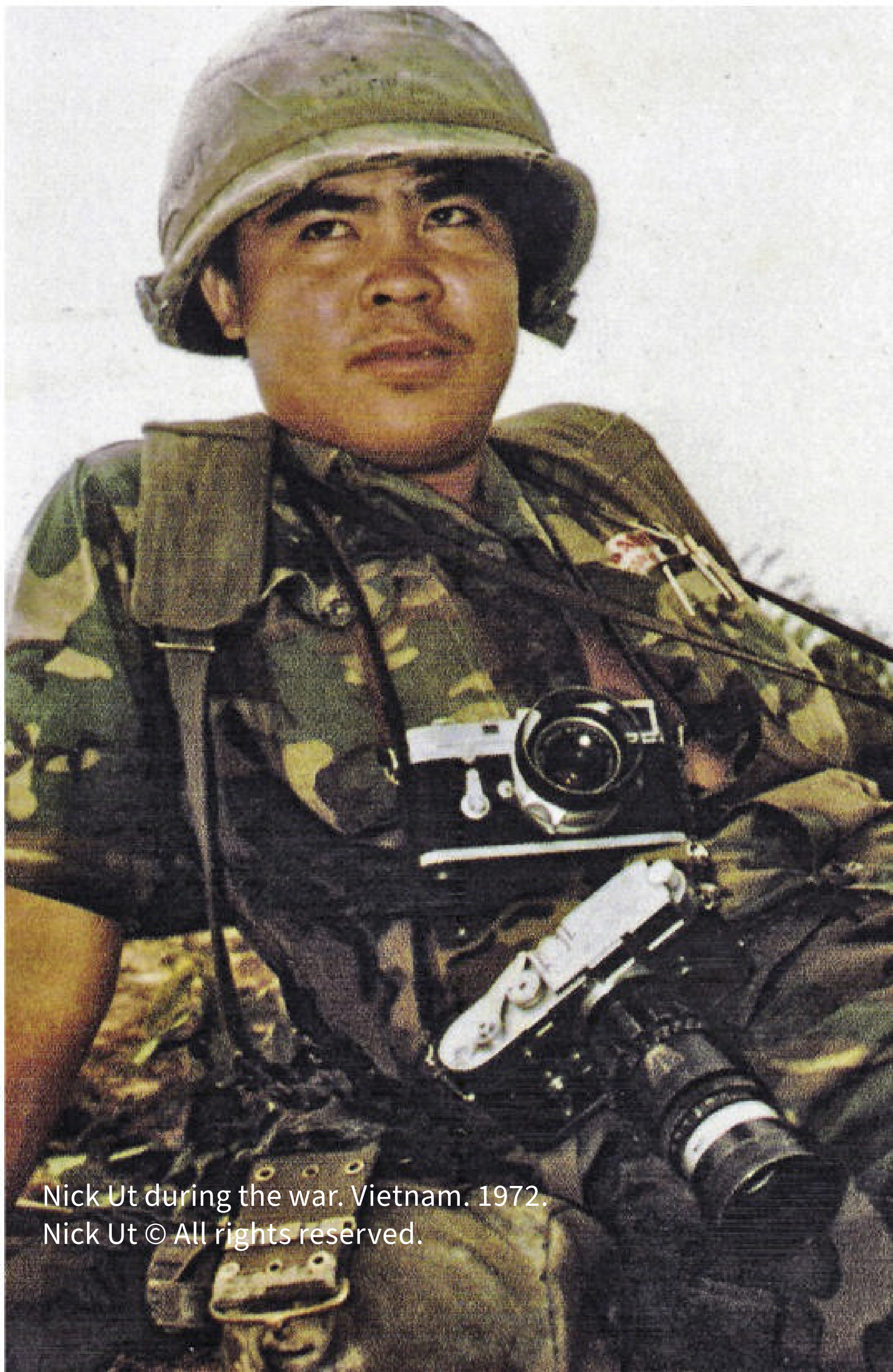
I flew back to Saigon a week later.

JOSE JEULAND: When you take pictures in difficult moments, do you still consider composition much in the short time you have to take pictures?

NICK UT: It's true that during the war, you don't have much time to consider composition and other aspects of photography. You just shoot fast and trust your instinct and gifted talent. But in a calmer life, When I'm in Hollywood, many photographers are around when something big happens. I never want to have the same picture as another photographer, so I always try to find a way to take something different from a different angle.

JOSE JEULAND: What is the best characteristic of a war photographer?

NICK UT: Many good photographers these days are young people. You need to be smart and have at least two



Nick Ut during the war. Vietnam. 1972.
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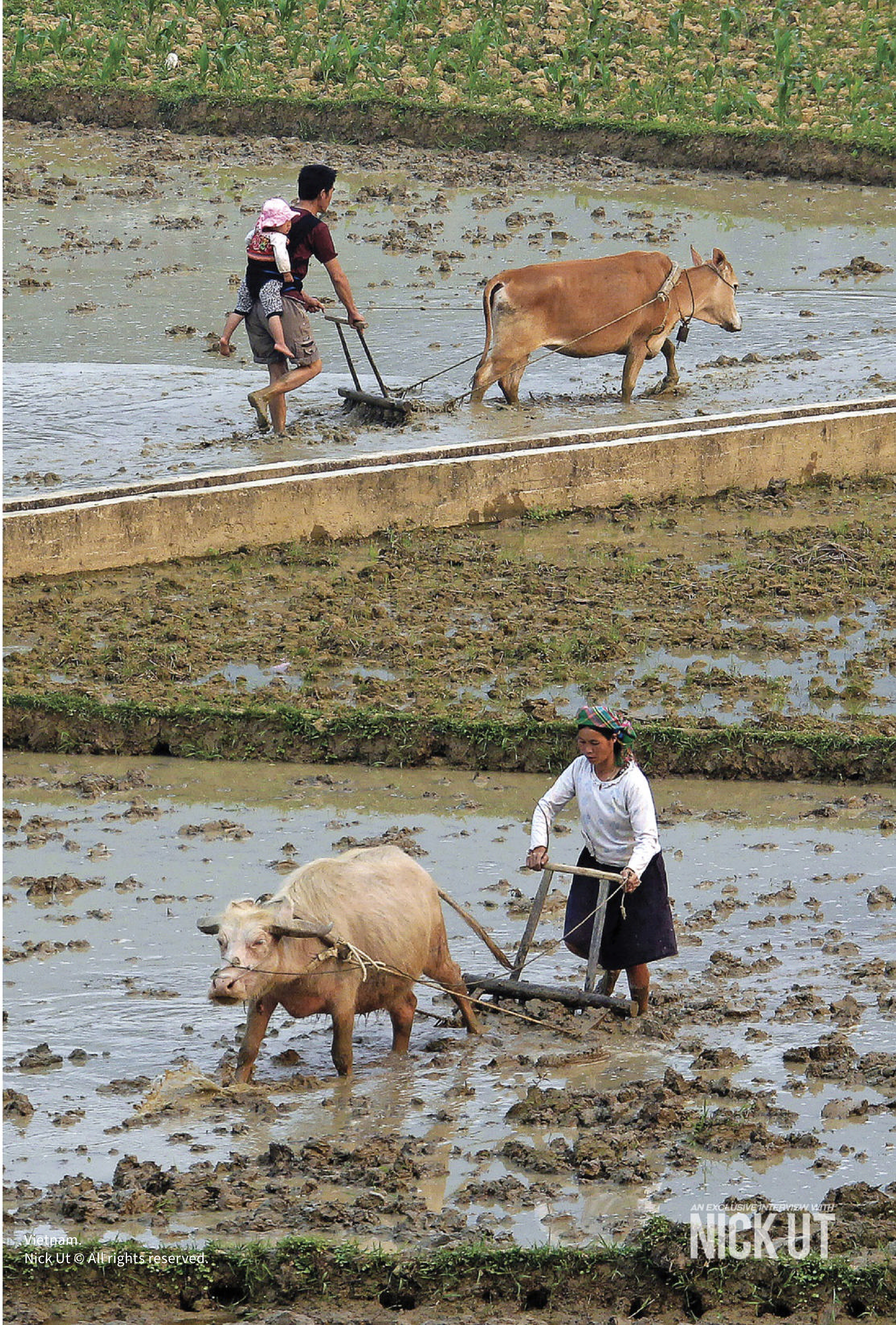

Vietnam.
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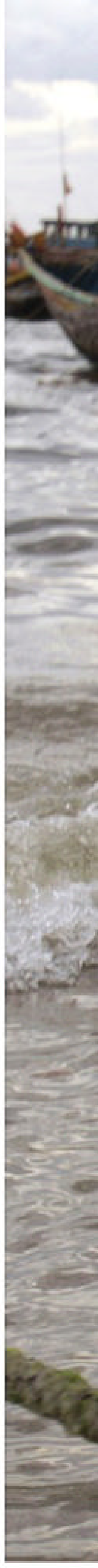
AN EXCLUSIVE INTERVIEW WITH

NICK UT

Snow Monkey in a hot spring,
Jigokudani, Japan 2012
Nick Ut © All rights reserved.



Mui Ne Beach. Vietnam. Nick Ut © All rights reserved.

AN EXCLUSIVE INTERVIEW WITH
NICK UT

good cameras, a computer, a wide lens, and a long lens. Think hard about which picture would be the best to tell a story. Nowadays, digital photography is much more convenient, which is excellent for the industry.

JOSE JEULAND: **Since COVID-19 hit, how did you cope with global travel being less accessible?**

NICK UT: I have traveled to many countries in my photography career. After COVID, I stayed in the USA and only took domestic flights to take pictures. I took pictures of everything, from animals to homeless people. I also had to cover a story about COVID and take some pictures, so every day is a new experience.

JOSE JEULAND: **What is the best Leica camera for you?**

NICK UT: Leica makes many good cameras, and I really love my Q2, the M11, and the SL2. I don't need a big camera because it slows me down sometimes.

JOSE JEULAND: **Do you have any advice or tips to give to people who want to start a career in photography?**

NICK UT: Many young photographers today want to do things quickly and get results. Don't shoot too much! You might lose your job. At AP, I've seen photographers taking enormous amounts of pictures of roads, cars, the sea, and 50 frames

Air Show in Southern California.
Nick Ut © All rights reserved.

Moon and Plane photographed with long Sigma Zoom.
Nick Ut © All rights reserved.

Bather and Monk, Vietnam
Nick Ut © All rights reserved.

of a single person, and editors didn't like it. The key is quality over quantity. It's okay to shoot more if you're doing a personal project, but not if you're working for a studio.

JOSE JEULAND: Other than "The Terror of War," do you have another favorite?

NICK UT: "The Terror of War" is the best picture I've taken in my life because you can see the raw emotion and the whole story coming through one single image. Besides this, I like the photos expressing a lot of action, where you can see the people running from the attacks. Those are the most intense in terms of emotion. But I also like the pictures I took of Paris Hilton, Michael Jackson, and other famous people.

JOSE JEULAND: Anything else you'd like to add?

Paris Hilton
Nick Ut © All rights reserved.

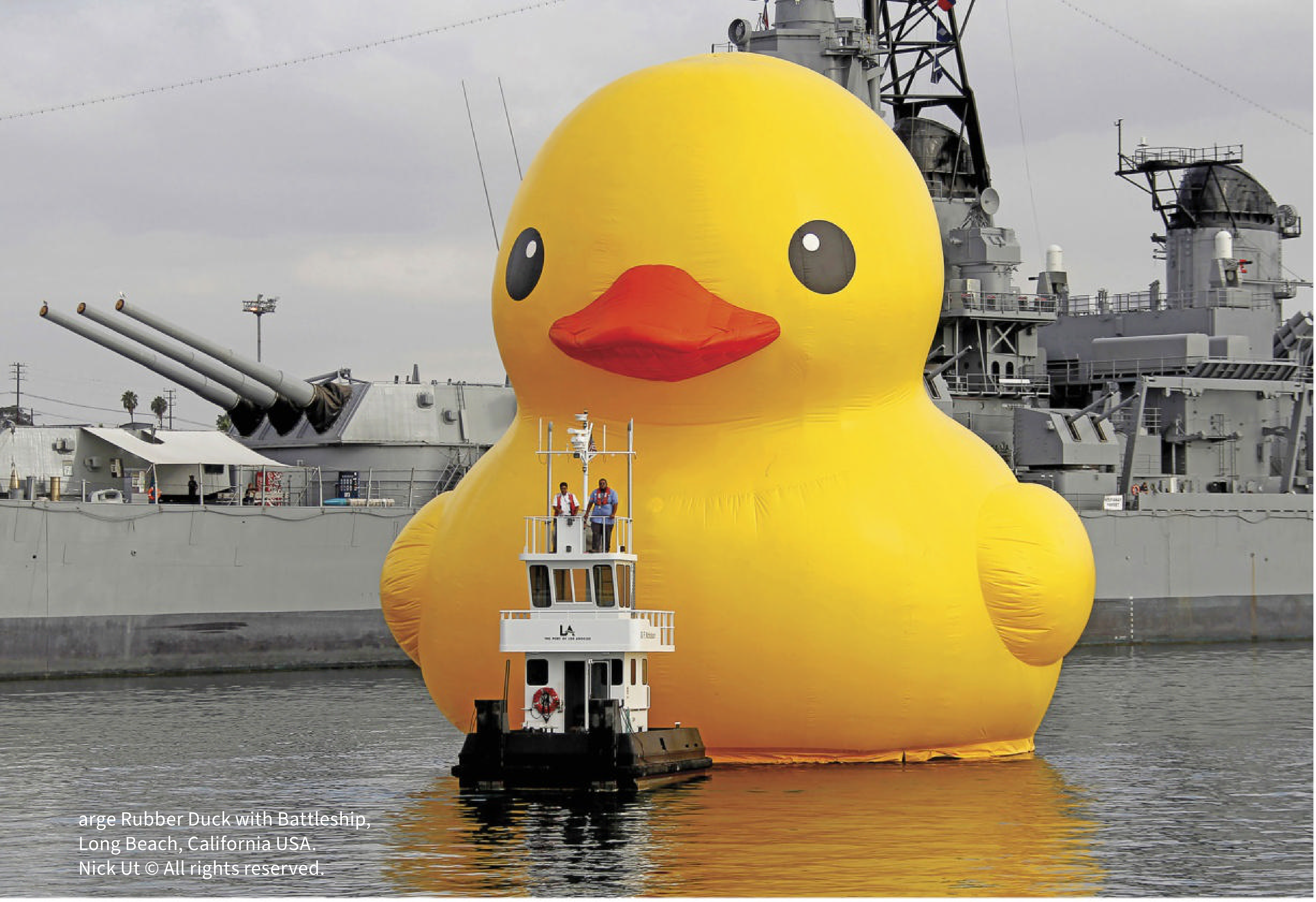
NICK UT: I hope young photographers do better and take photos of important subjects! Many of them (the Young generation) are very smart and work hard. They'll also need to learn how to shoot videos well. Our industry has changed significantly in the past 40 years, and things are much faster and more convenient now.

AN EXCLUSIVE INTERVIEW WITH

NICK UT

NATIONAL MEDAL OF ARTS

Nick Ut the morning after receiving the Medal of Arts at the White House photographed for Newsweek magazine with the Capitol in the background. Photo by Mark Edward Harris © All rights reserved.



arge Rubber Duck with Battleship,
Long Beach, California USA.
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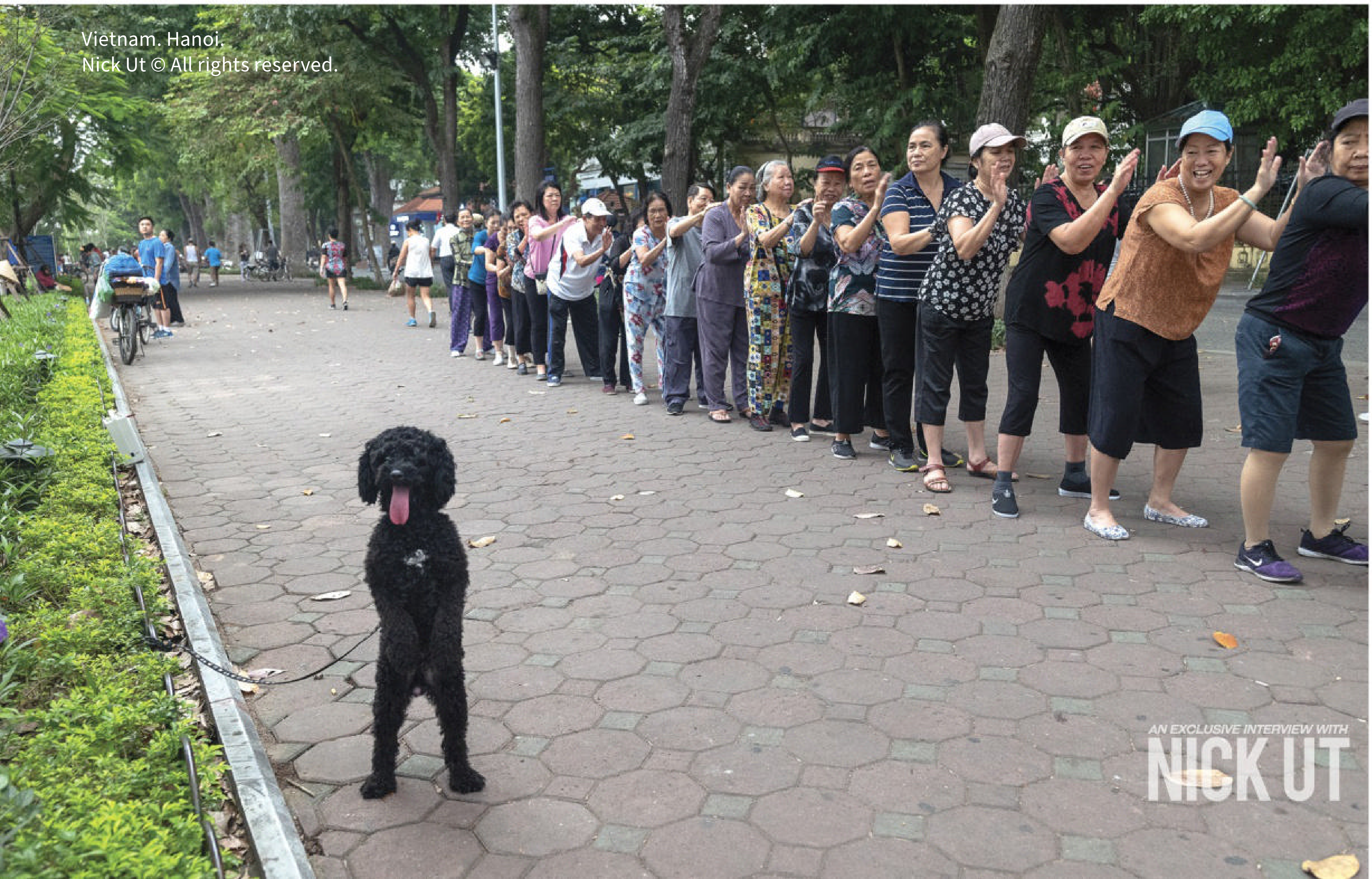
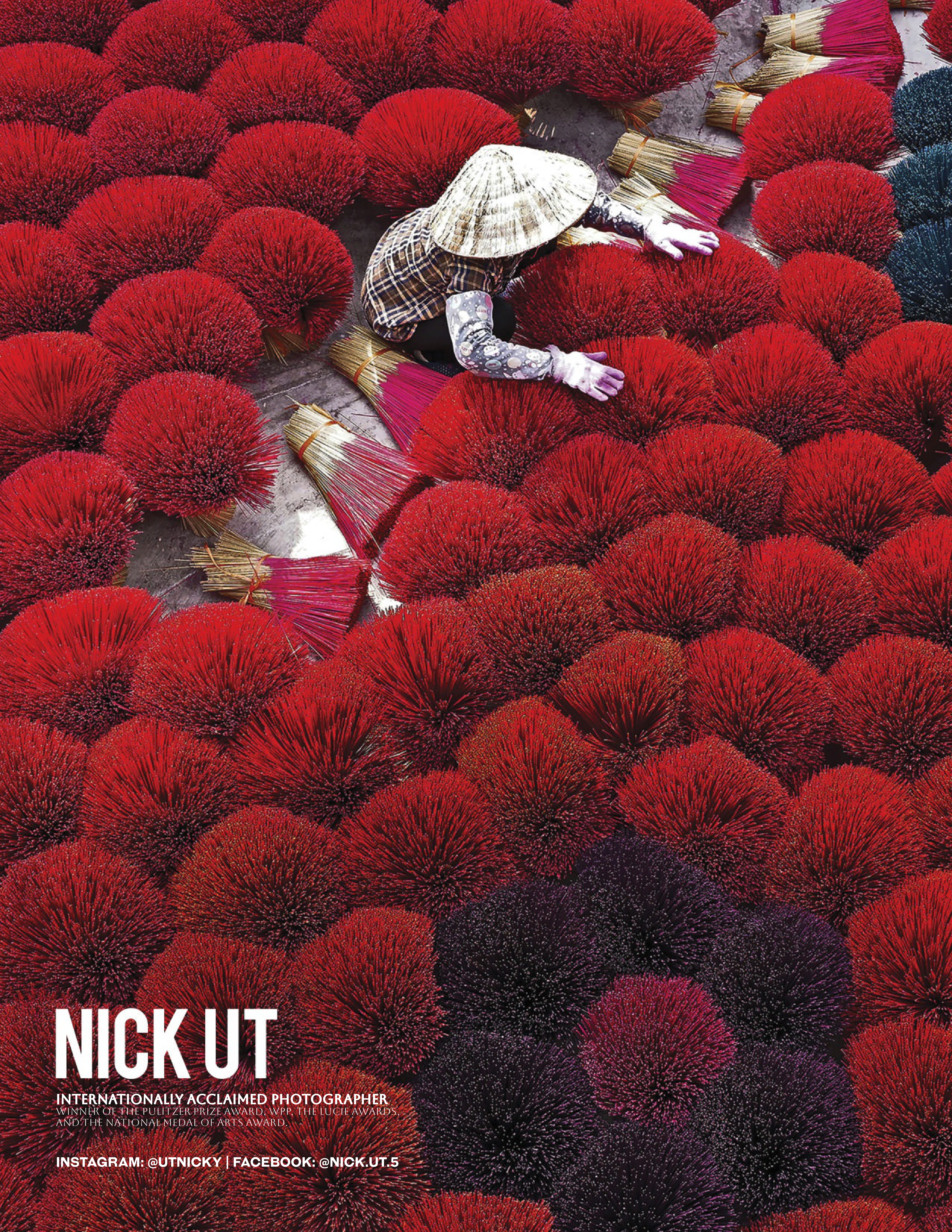


Vietnam. Hanoi.
Nick Ut © All rights reserved.



NICK UT

INTERNATIONALLY ACCLAIMED PHOTOGRAPHER
WINNER OF THE PULITZER PRIZE AWARD, WPP, THE LUCIE AWARDS,
AND THE NATIONAL MEDAL OF ARTS AWARD.

INSTAGRAM: @UTNICKY | FACEBOOK: @NICK.UT.5

Incense Factory in Vietnam. 2022 Nick Ut © All rights reserved.

PHOTOGRAPHER JOSÉ JEULAND

Jose Jeuland, Ex-Professional Triathlete turned Professional Photographer and a photojournalist contributor at Lens Magazine.

Jose is an ambassador for The North Face, a FUJIFILM X-Photographer, and supported by EPSON, Manfrotto, BenQ, and Gravity Backdrops.

Jose collaborates and creates content for these brands. Now based in Singapore, Jose is managing **COCO Creative Studio,** where he produces commercial photography and videography work.

Jose works with international clients as JW Marriott, Shangri-La, The Fullerton, Grab, Amazon, Expedia, etc.

COCO CREATIVE STUDIO

Website: www.josejeuland.com
Website: www.cococreativestudio.com
Lens Magazine:
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Instagram: @josejeuland
Youtube: Jose Jeuland
Twitter: @josejeuland
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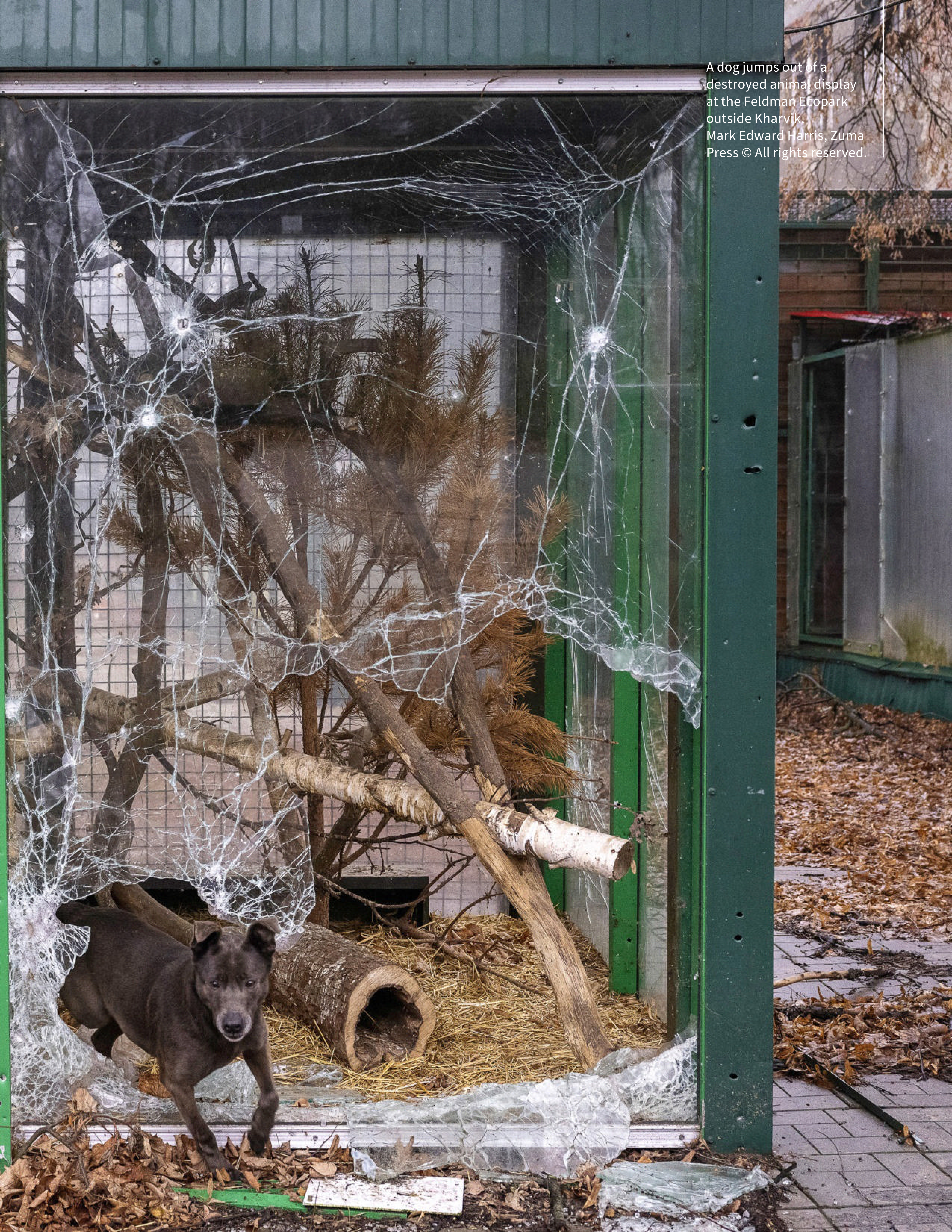
WAR ON THE *Innocents*

BY MARK EDWARD HARRIS, ZUMA PRESS

> *WHETHER I'M WORKING IN NORTH KOREA, IRAN, IRAQ, OR OTHER COUNTRIES IN THE INTERNATIONAL SPOTLIGHT, MY FOCUS TENDS TO BE THE SAME: PEOPLE GOING ABOUT THEIR DAILY LIVES AS BEST THEY CAN. YET, AT THE SAME TIME, I USE MY CAMERA TO PHOTOGRAPH ANIMALS THAT FACE HUMAN-CAUSED ISSUES, SUCH AS PALM OIL PLANTATION INCURSIONS INTO THE FORESTS OF BORNEO AND MOVING ORANGUTANS TO THE EDGE OF EXTINCTION IN THE WILD.*



A dog jumps out of a destroyed animal display at the Feldman Ecopark outside Kharvik.

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Jari, an orangutan at the Kharkiv Zoo.
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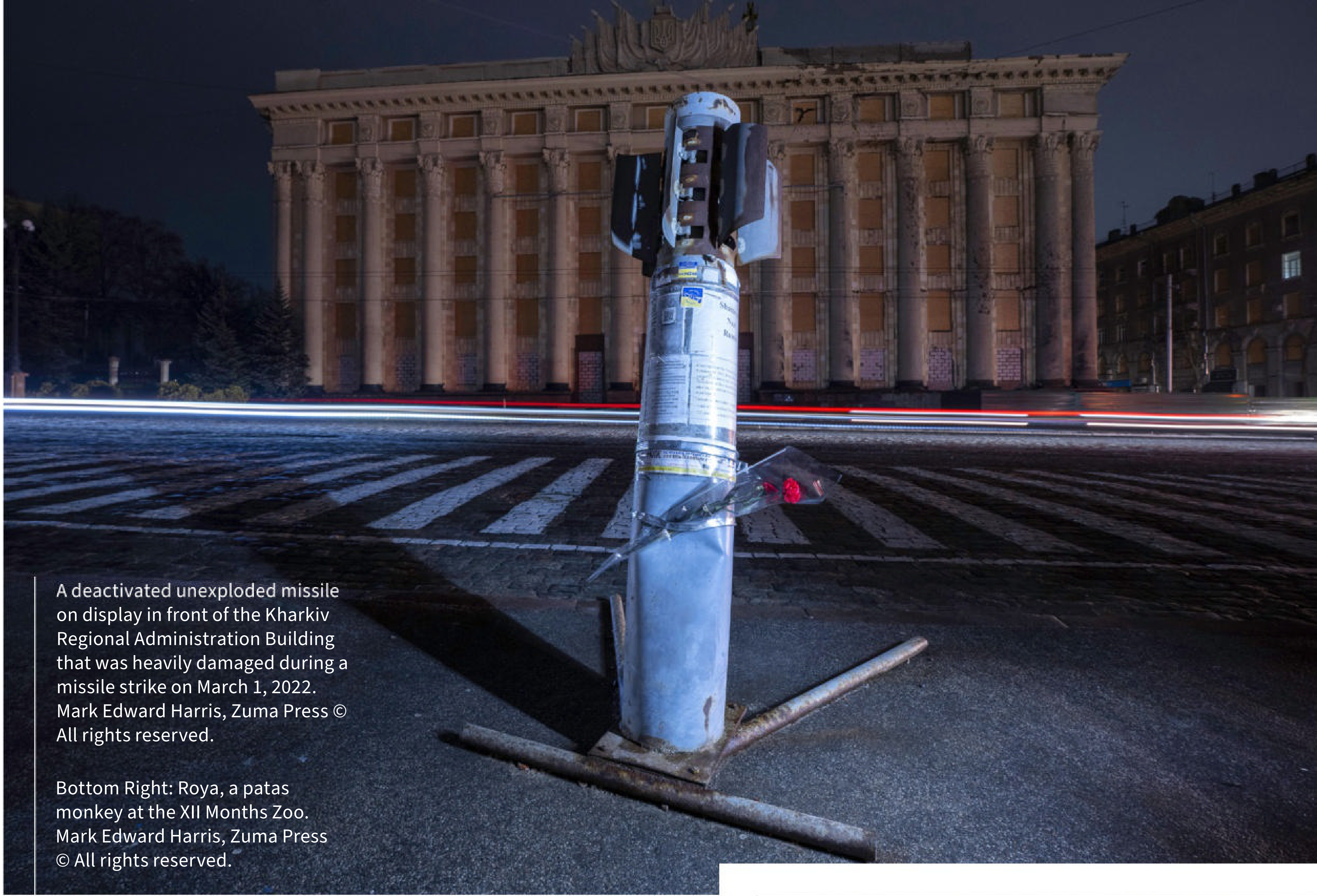

A deactivated unexploded missile on display in front of the Kharkiv Regional Administration Building that was heavily damaged during a missile strike on March 1, 2022. Mark Edward Harris, Zuma Press © All rights reserved.

Bottom Right: Roya, a patas monkey at the XII Months Zoo. Mark Edward Harris, Zuma Press © All rights reserved.

WAR ON THE Innocents

BY MARK EDWARD HARRIS, ZUMA PRESS

Animals becoming the victims of human conflict is also nothing new. Photos of dead horses strewn across countless 19th-century and early 20th-century battlefields can attest to this sad reality.

In Ukraine, there's been a migration from east to west, not only of people but every size and shape of fauna. Some are pets brought out by their fleeing owners. Others are abandoned pets or strays gathered by staff and volunteers from NGOs, including UAnimals (An animal rights organization in Ukraine), who go into frontline areas to rescue those who might otherwise not survive. At the same time, a Noah's Ark of zoo animals continues to be transferred to safer sanctuaries as part of this western movement.

A stray dog reacts to the sound of an explosion in Vovchansk, Ukraine, two kilometers from the Russian border.
Mark Edward Harris, Zuma Press © All rights reserved.

Not all of these efforts have been in time. The Feldman Ecopark outside of Kharkiv suffered the greatest carnage. Shelling and bombing of the Ecopark started at the beginning of the Russian invasion of Ukraine. On February 24, 2022, the entrance and several enclosures were damaged, with some animals being killed. Daily shelling continued, and on March 7, 2022, Russian troops killed two Ecopark employees and then hid their bodies which were not discovered until a month later. They had stayed behind to feed the animals. At the beginning of the war, the Feldman Ecopark housed six orangutans and 12 chimpanzees.

Top: Much-needed pet food is delivered to a private animal shelter on the outskirts of Kharkiv by UAnimals.
Mark Edward Harris, Zuma Press © All rights reserved.

Right: A Barbie doll in a children's playground in front of a destroyed apartment complex in Kharkiv.
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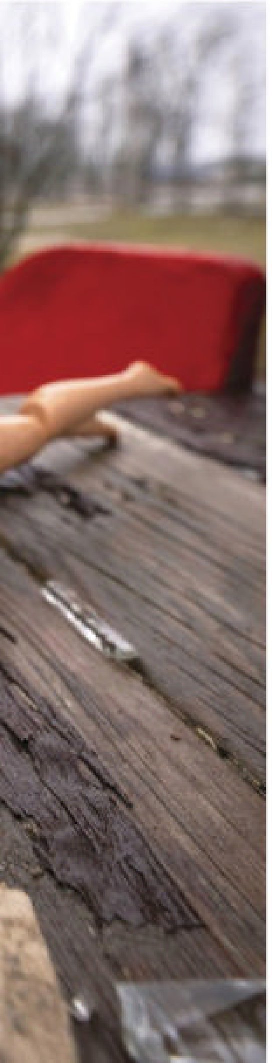

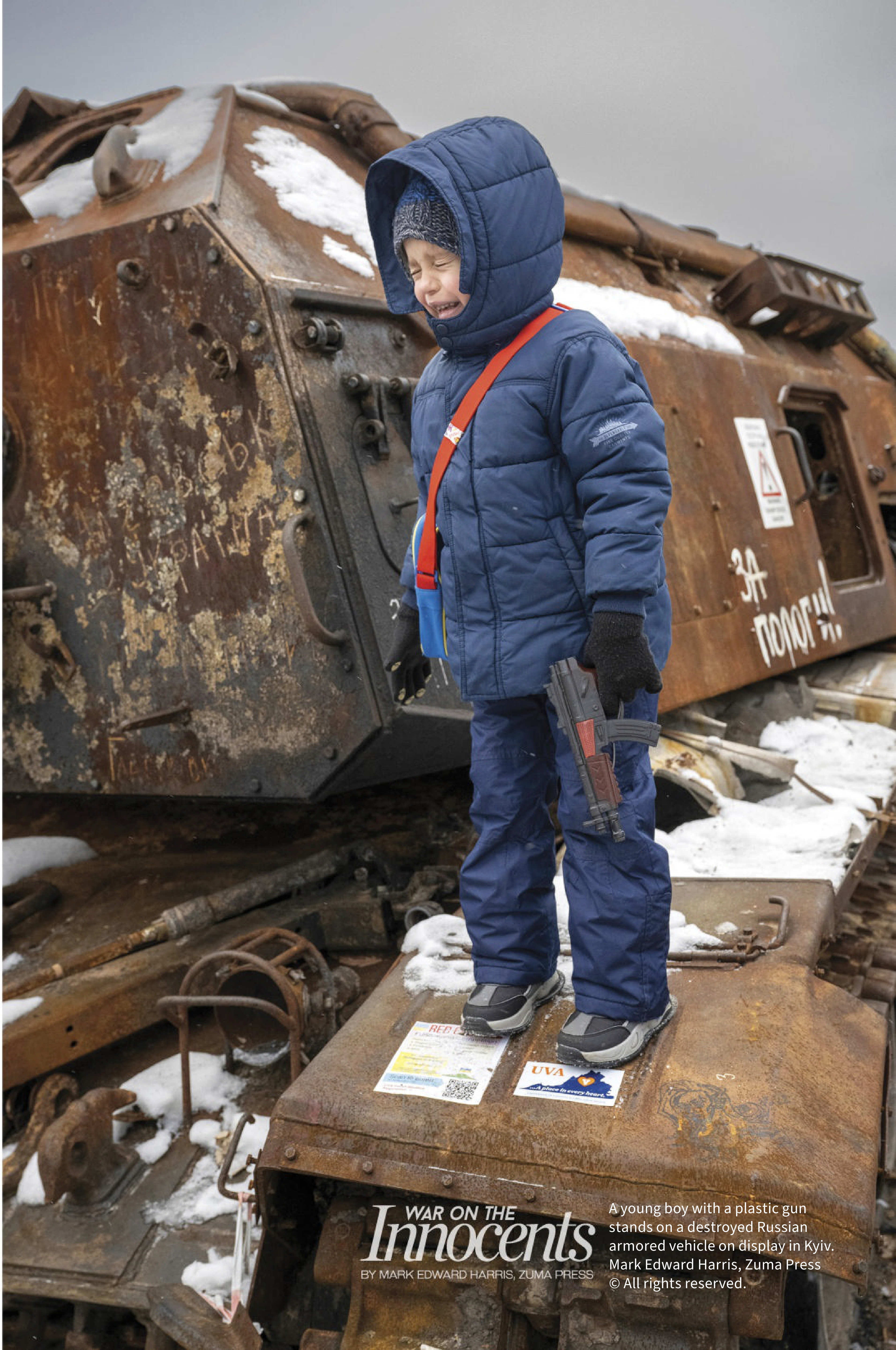

WAR ON THE Innocents

BY MARK EDWARD HARRIS, ZUMA PRESS

A young boy with a plastic gun stands on a destroyed Russian armored vehicle on display in Kyiv. Mark Edward Harris, Zuma Press © All rights reserved.

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AT THE BEGINNING OF THE WAR, THE FELDMAN ECOPARK HOUSED SIX ORANGUTANS AND 12 CHIMPANZEES.

ON MARCH 17, 2022, THE WINTER ENCLOSURES FOR THE GREAT APES WERE DESTROYED BY MORTAR SHELLING, KILLING TWO ORANGUTANS AND A CHIMPANZEE.

Tony, a gorilla at the Kyiv Zoo.
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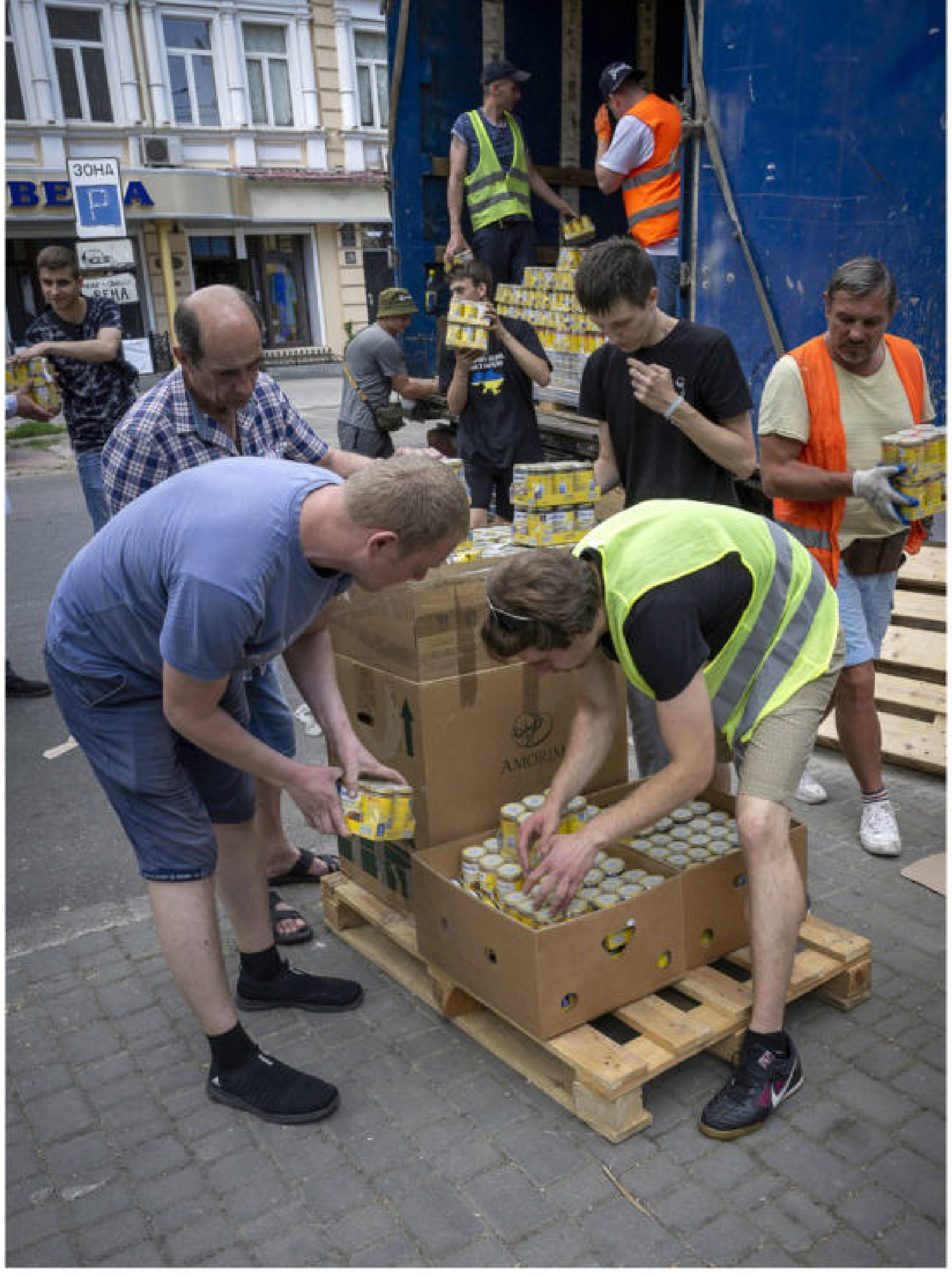
WAR ON THE
Innocents
BY MARK EDWARD HARRIS, ZUMA PRESS



On March 17, 2022, the winter enclosures for the great apes were destroyed by mortar shelling, killing two orangutans and a chimpanzee. The surviving orangutans and chimpanzees were evacuated under fire by Ecopark employees and volunteers. Most were relocated to the Kharkiv Zoo, which is located in a comparatively safe area of the city. While the grounds are back under Ukrainian control, the EcoPark is still strewn with unexploded ordnance.

Another private animal sanctuary, the XII Months Zoo in Demydiv village outside of Kyiv, also came under Russian control until the Ukrainian military liberated the area. Feeding the animals and keeping them warm with the frequent power outages during the frigid Ukrainian winter has been the biggest of many issues. While a Far Eastern tiger and some other animals can thrive in cold climates, others have died or will die without the power to keep their enclosures heated.

At the Kyiv Zoo, a wood-burning stove with a ventilating system has been installed to keep 48-year-old Tony the Gorilla alive. He has shown relatively little effect from the war, while others have displayed significant signs of stress due to the sounds of war. Horace, an Asian elephant at the zoo, was so terrified of explosions that he had to be put on sedatives. During the warmer days when he could be outside, he quickly learned to go back into his enclosure as soon as he heard the air raid siren sound. A staff member moved into the 17-year-old elephant's enclosure to comfort him after any loud bangs. When Horace is in distress, animal keepers feed him apples and talk to him until they sense he's relaxed.

Top Left: The Humanitarian Quarter Odessa Center receives a food delivery.
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Top Right: Chada at the White Rock Bear Center.
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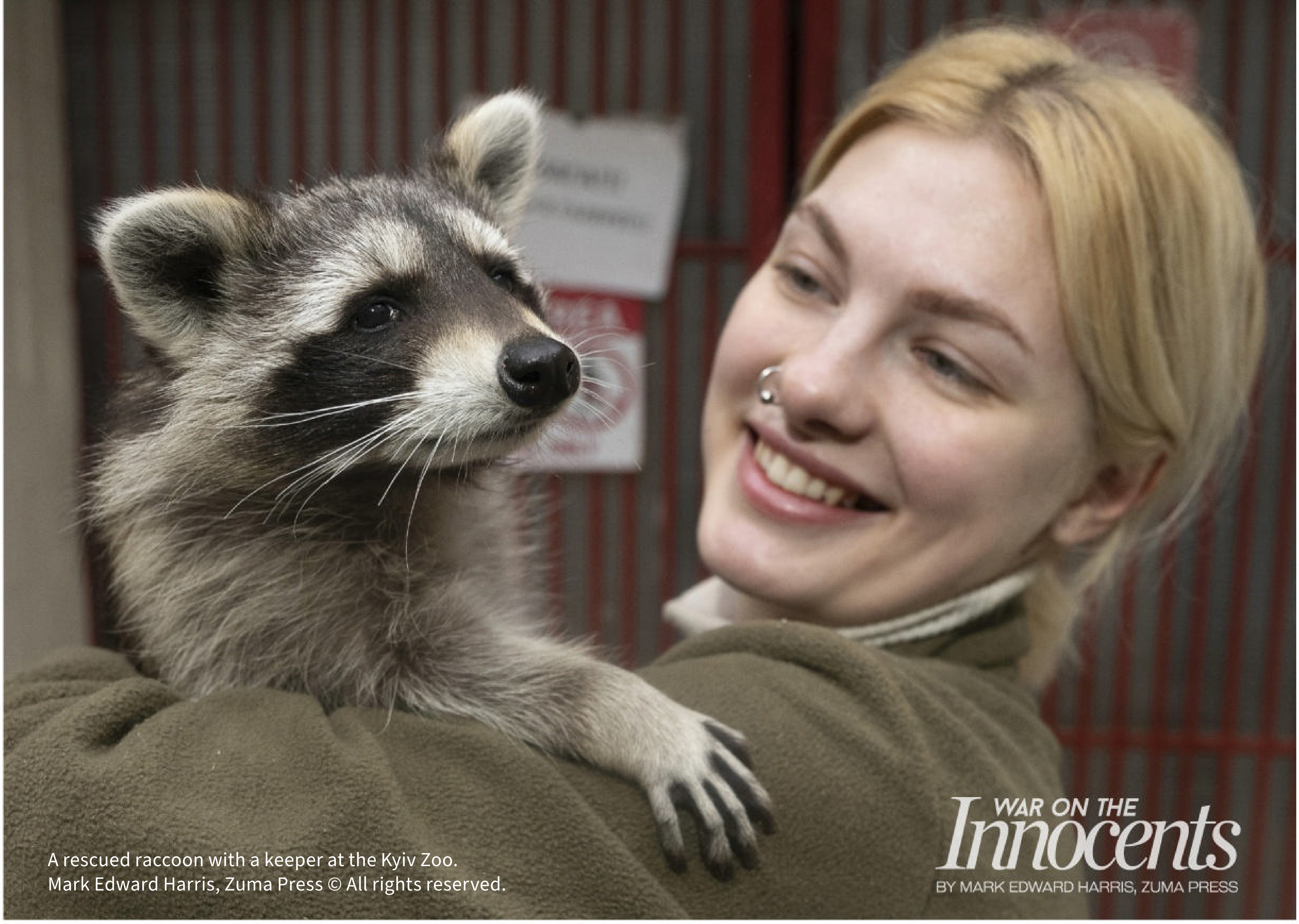
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Innocents
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A rescued raccoon with a keeper at the Kyiv Zoo.
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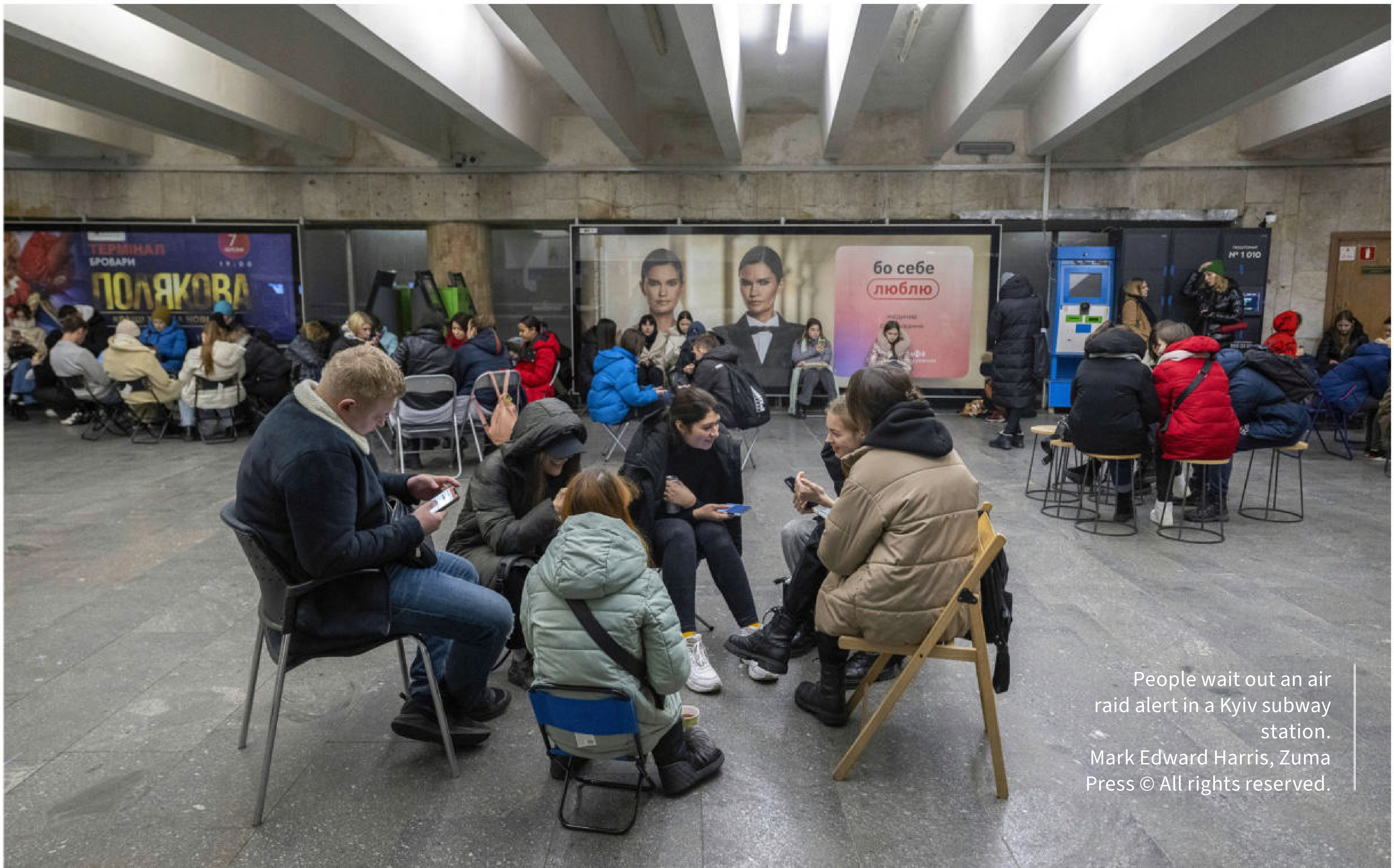
ТЕРМІНАЛ
БРОВАРИ
ПОЛЯКОВА
бо себе
люблю

People wait out an air raid alert in a Kyiv subway station.
Mark Edward Harris, Zuma Press © All rights reserved.

On the outskirts of Kyiv is the White Rock Bear Center, where several bears and a wolf are now housed. Among them is Chada, a Tien Shan (Himalayan) bear, an endangered subspecies of brown bears with only three hundred of them left in the wild. Chada spent seven years in a small rusty cage after she was no longer needed by the National Circus of Ukraine. Animal activists were able to move her into a temporary private menagerie until 2019 when she was moved into a large fenced-in open space with access to a cage and a den at the Bear Center.

Top: Chichi, a chimpanzee, relocated to the Kharkiv Zoo.
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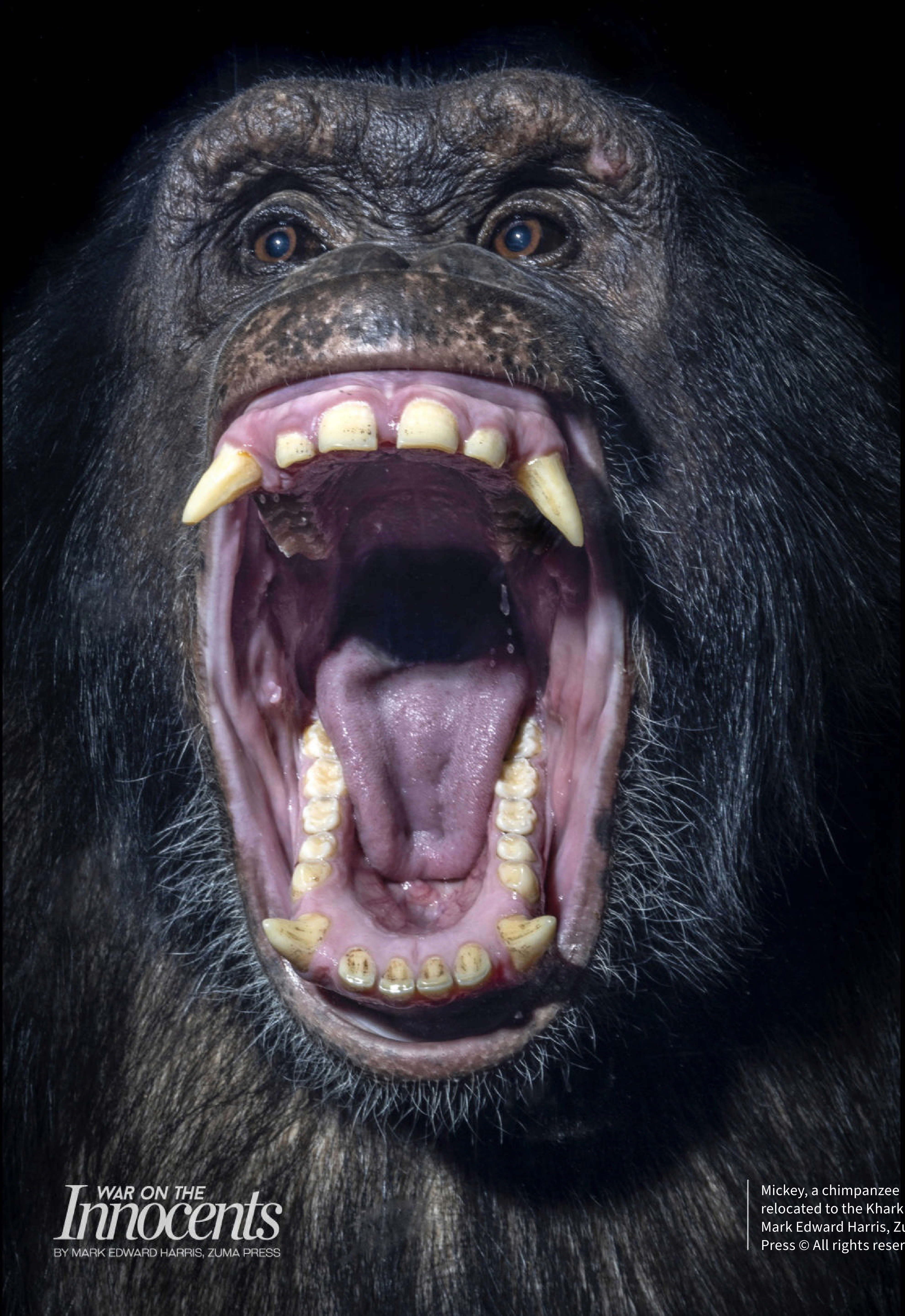


Mickey, a chimpanzee relocated to the Kharkiv Zoo. Mark Edward Harris, Zuma Press © All rights reserved.

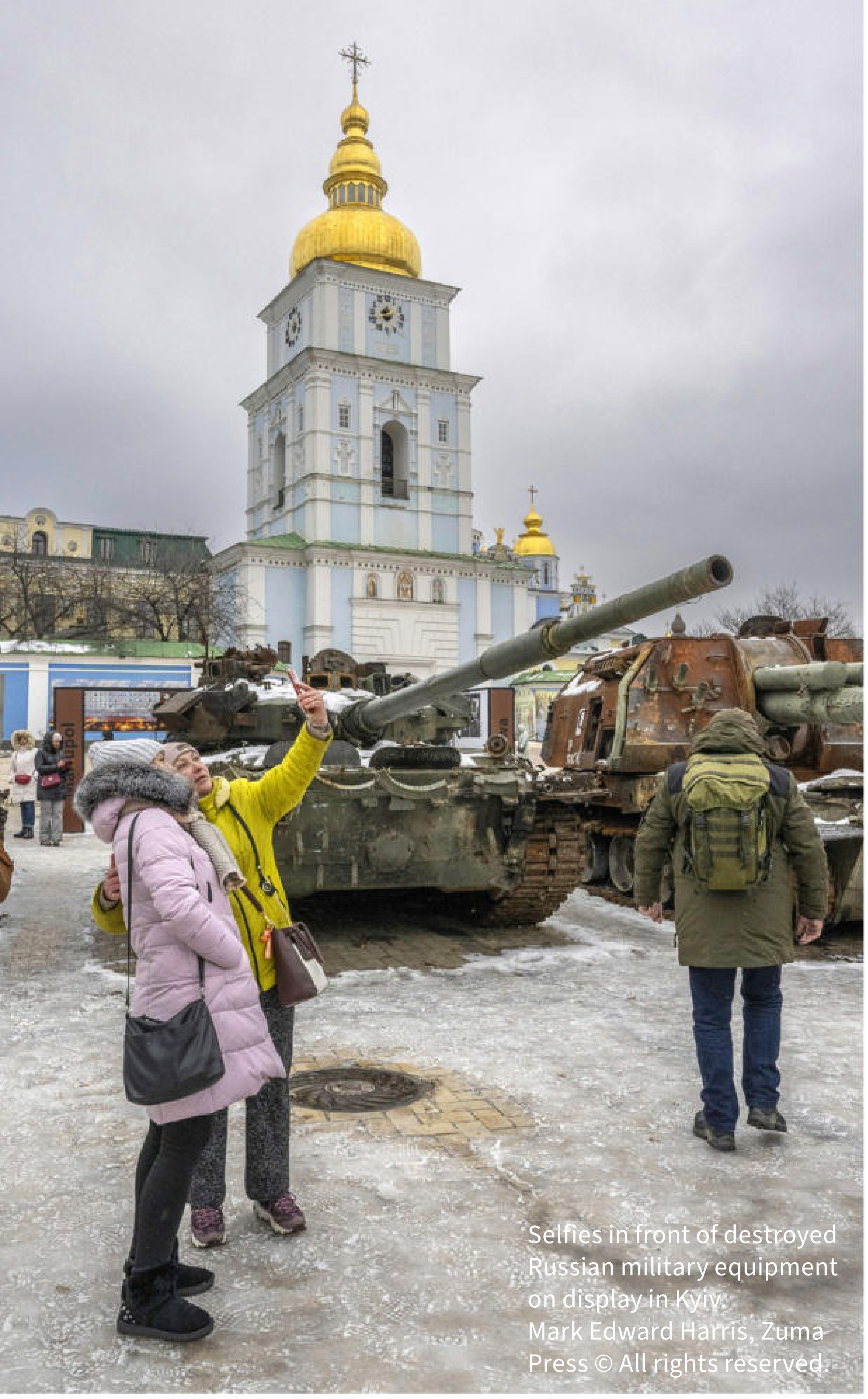
She often plays along a shared fence with an arctic wolf named Javelina, who is housed in the adjoining indoor/outdoor space.

The wolf was evacuated from a menagerie where she lived in a tiny cage on a concrete floor in the embattled Donetsk oblast. Next to the White Rock Bear Center is the Wild Animals Rescue Center, where two lionesses and a tiger from the Donetsk oblast are housed.
They were saved from a private zoo where they had been kept in a small space for breeding and selling. They will be kept at the rescue center until they can be evacuated to a new facility outside of Ukraine with proper conditions and without war.

My tools for this project were the Nikon Z9 with Z 14-24mm f/2.8, Z 24-70mm f/2.8, and 70-200mm lenses, a Stella CL 2000 light, and a Profoto strobe in a Think Tank Airport TakeOff Rolling Backpack. When working in Vovchansk, two kilometers from Ukraine's border with Russia, I added body armor to the equipment list since the city was under constant artillery attack.

> ***HORACE, AN ASIAN ELEPHANT AT THE ZOO, WAS SO TERRIFIED OF EXPLOSIONS THAT HE HAD TO BE PUT ON SEDATIVES. DURING THE WARMER DAYS WHEN HE COULD BE OUTSIDE, HE QUICKLY LEARNED TO GO BACK INTO HIS ENCLOSURE AS SOON AS HE HEARD THE AIR RAID SIREN SOUND.***

A mother and son are out for a walk in Vovchansk on a day of constant incoming artillery fire.
Mark Edward Harris, Zuma Press © All rights reserved.



Selfies in front of destroyed Russian military equipment on display in Kyiv.
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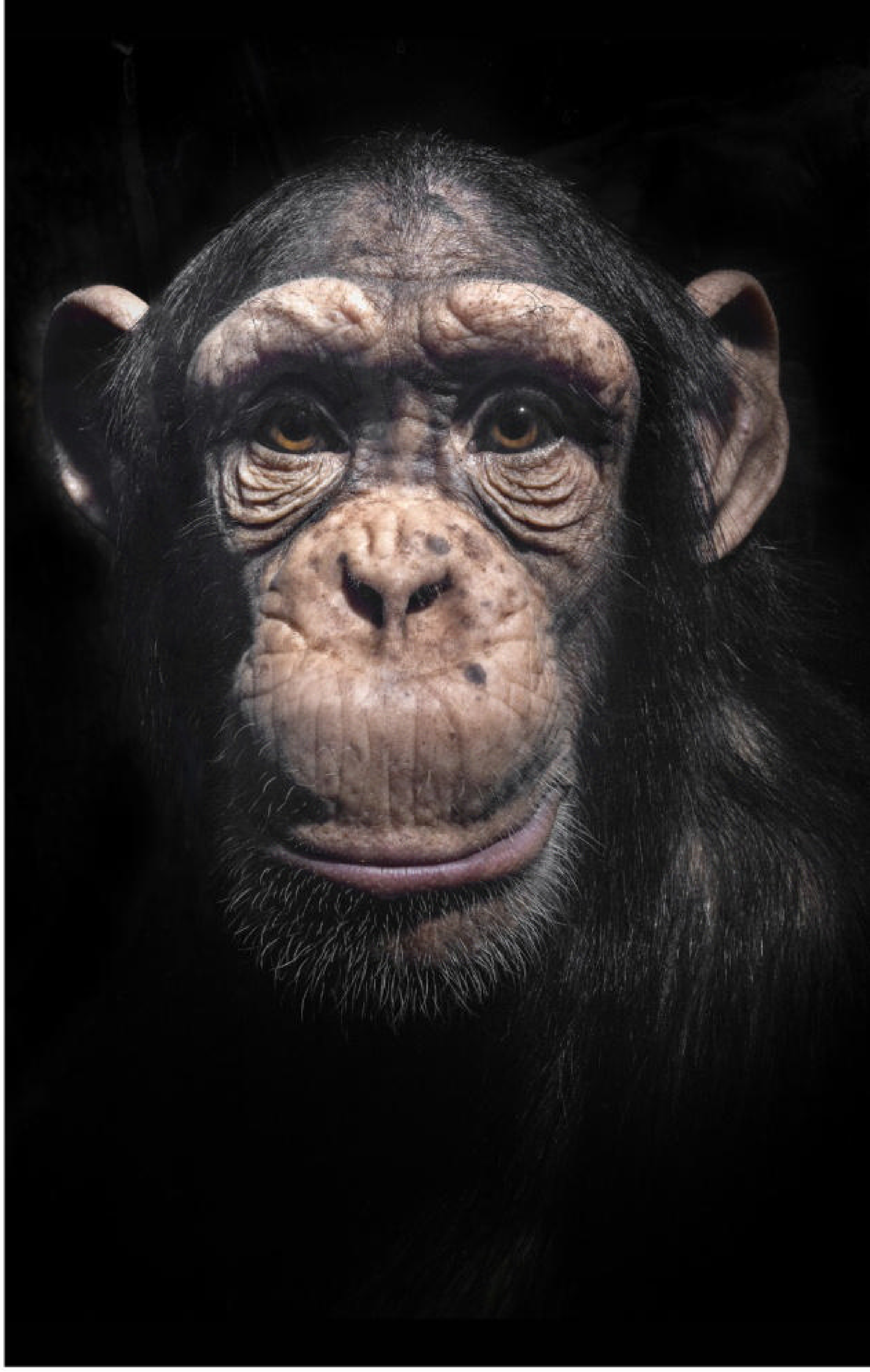

Regardless of the type of animals they are, none respond well to sudden loud noises or changes in their routine. While animals do fight amongst themselves, war, a concept they cannot comprehend, creates anxiety, stress, and fear, emotions that are not exclusive to humans.

Top Right: Jerome, a chimpanzee, relocated to the Kharkiv Zoo.
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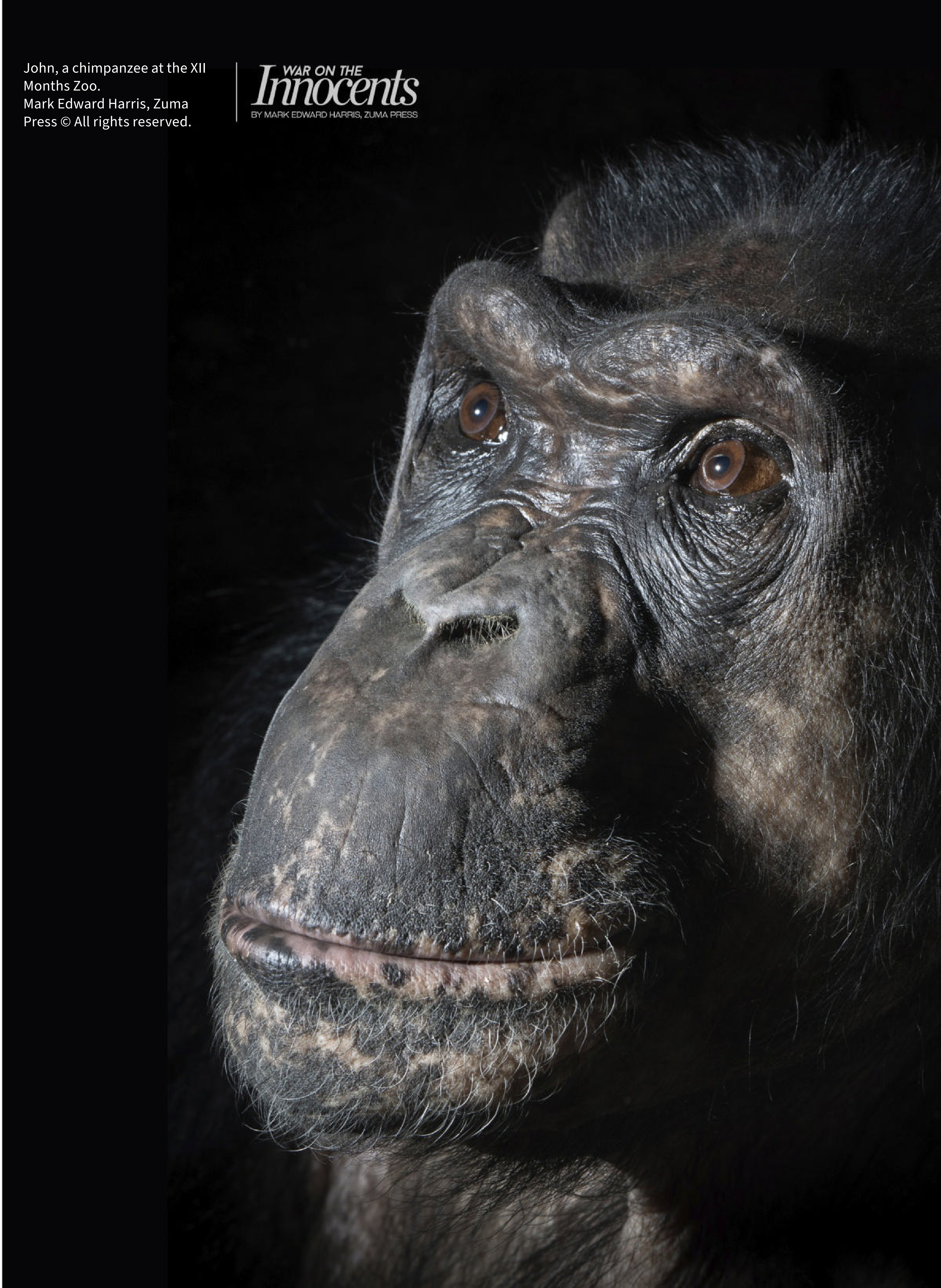
Popcorn
Солодка
вата

Popcorn salesperson during an air raid alert in Kyiv.
Mark Edward Harris, Zuma Press © All rights reserved.



John, a chimpanzee at the XII Months Zoo.
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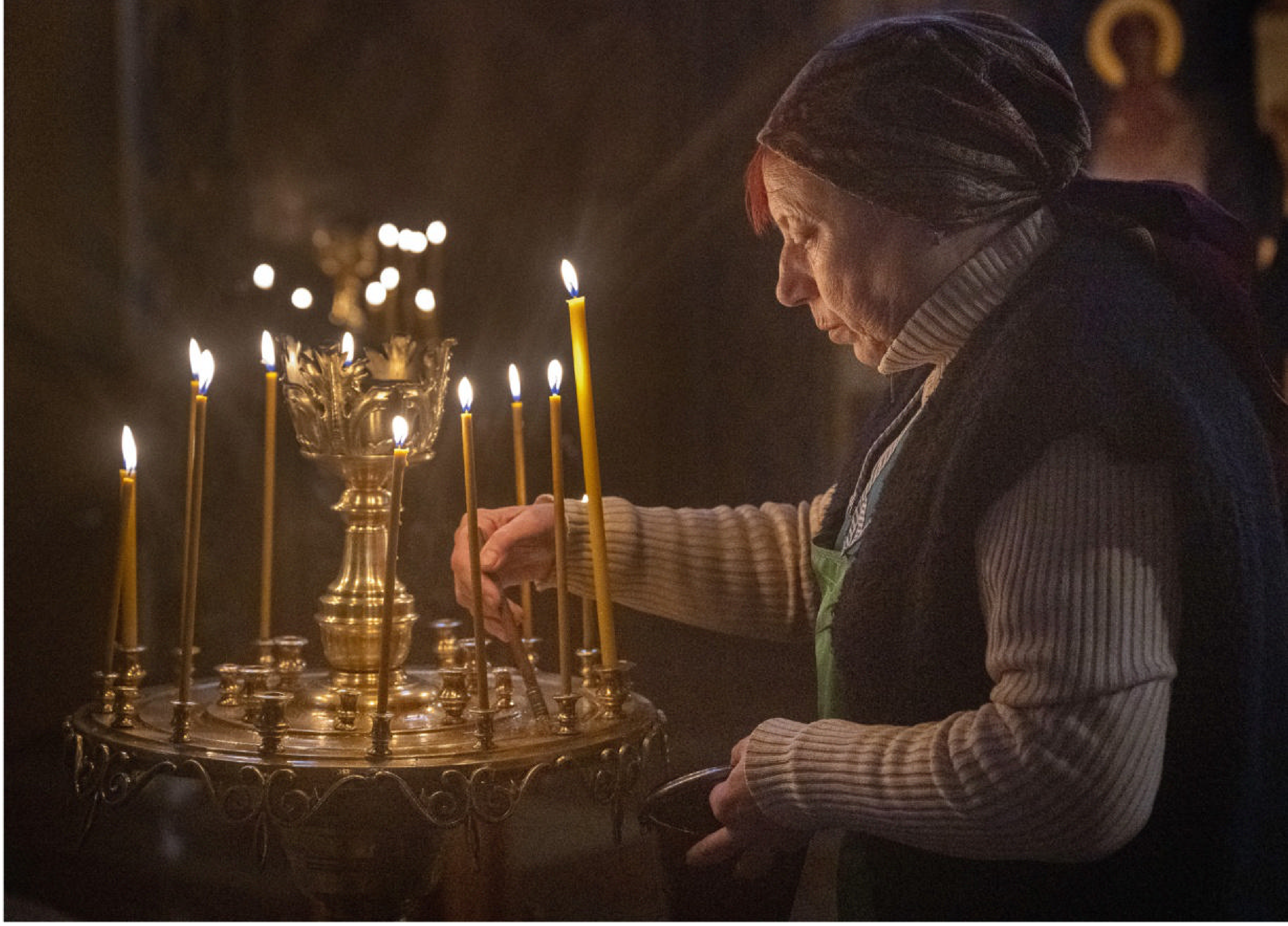

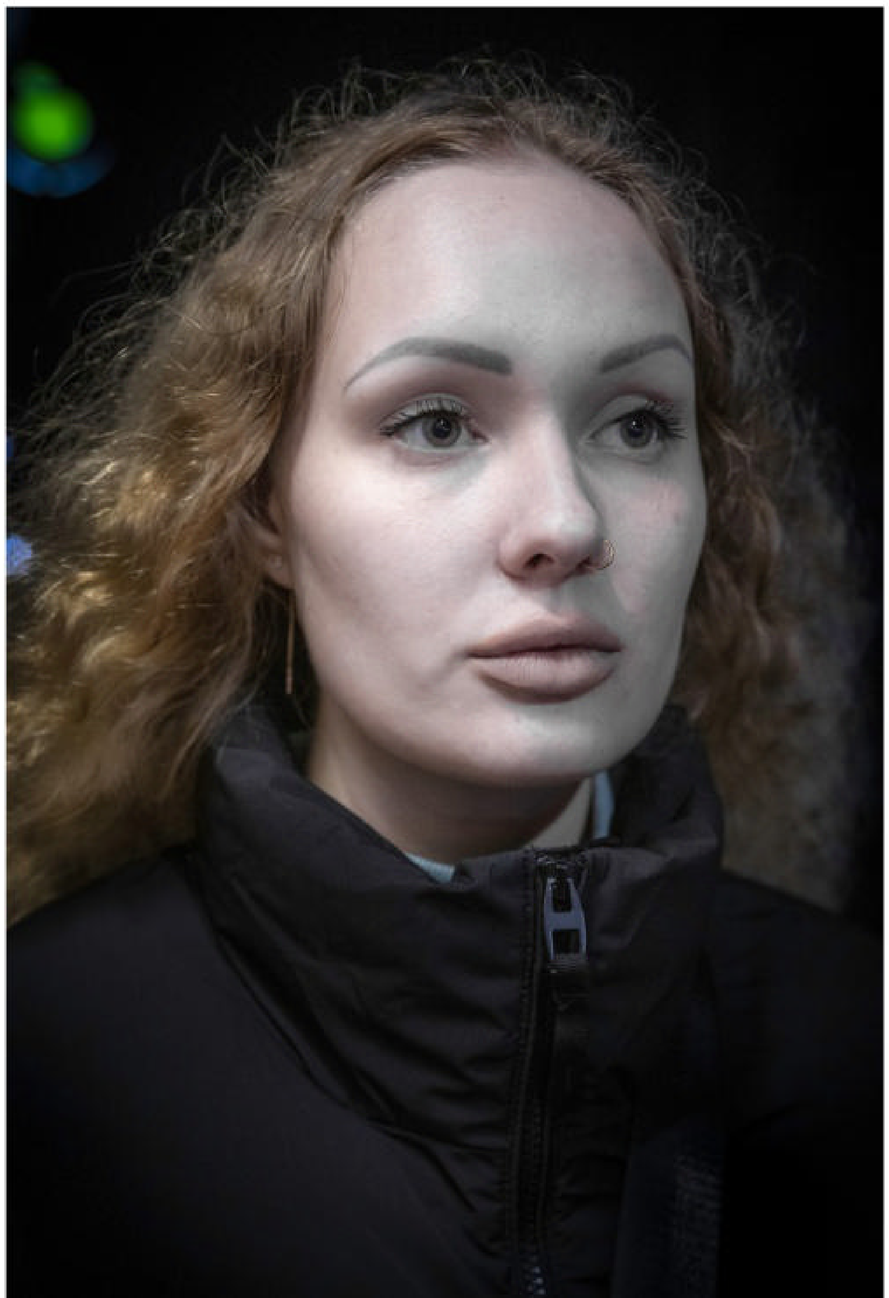

WAR ON THE
Innocents

BY MARK EDWARD HARRIS, ZUMA PRESS

Top: A worker at St. Andrew's Church in Kyiv tends to the candles.
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Left: A young woman in Kharkiv.
Mark Edward Harris, Zuma Press
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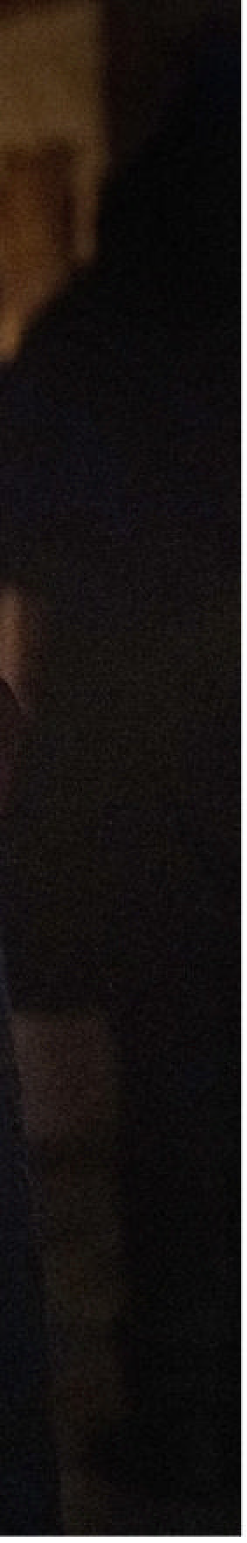
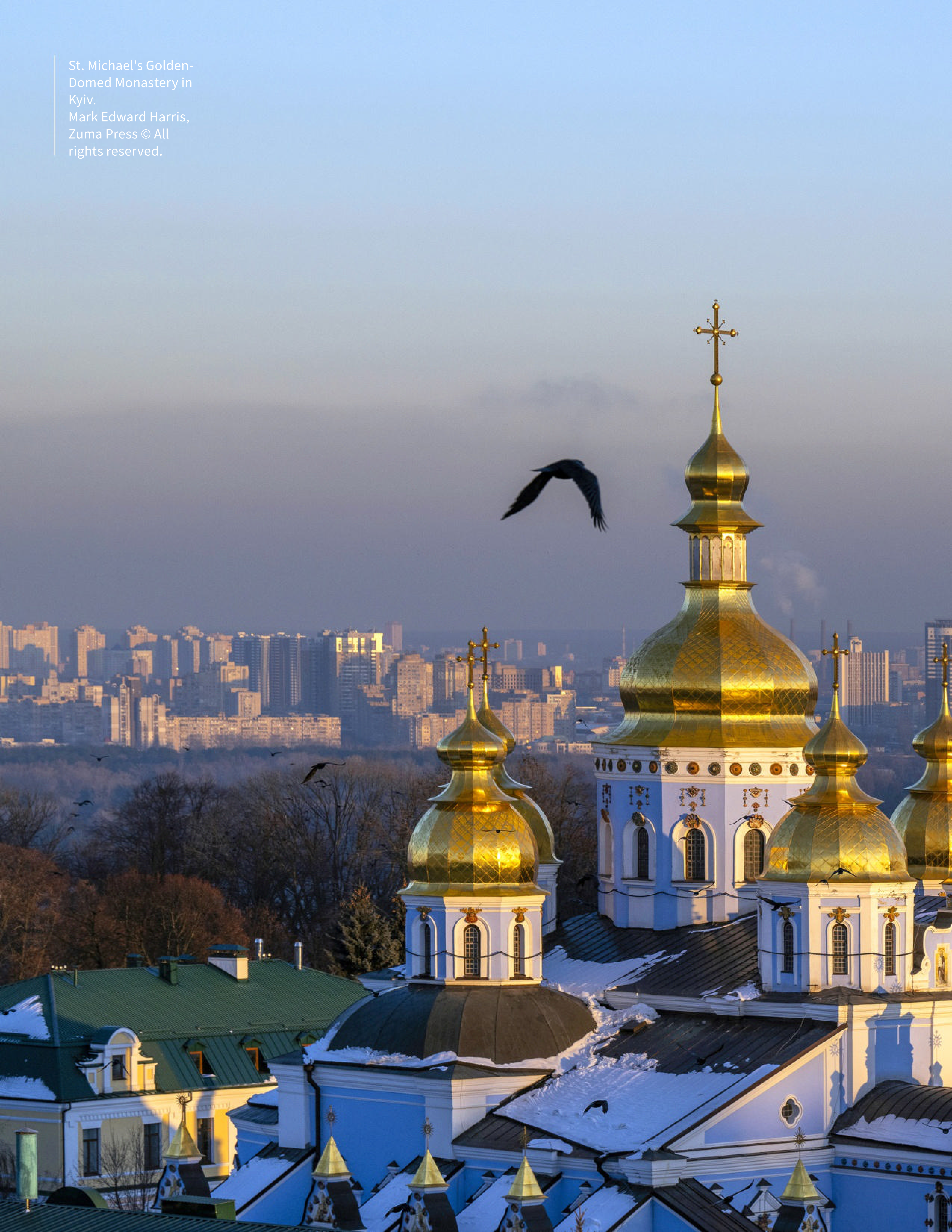
Right Page: A day after a large missile attack on Kyiv, children come out to play in a park in the capital that months before had taken a direct hit from a previous barrage.
Mark Edward Harris, Zuma Press © All rights reserved.





St. Michael's Golden-Domed Monastery in Kyiv.
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WAR ON THE *Innocents*

BY MARK EDWARD HARRIS, ZUMA PRESS

A Soviet-era jet fighter on display in Vovchansk. Mark Edward Harris, Zuma Press © All rights reserved.

WAR ON THE Innocents

BY MARK EDWARD HARRIS, ZUMA PRESS

Mark Edward Harris.
Vovchansk, Ukraine
by Mohan Duwal ©
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MARK EDWARD HARRIS

Assignments have taken Los Angeles and Tokyo-based photographer **Mark Edward Harris** to more than 100 countries and all seven continents. His editorial work has appeared in publications such as Vanity Fair, LIFE, The New York Times, The Washington Post, Time Magazine, GEO, Newsweek, Conde Nast Traveler, National Geographic Traveler, AFAR, Wallpaper, Vogue, Architectural Digest, The Los Angeles Times Magazine, and The London Sunday Times Travel Magazine as well as all the major photography and in-flight magazines. Among his numerous accolades are CLIO, ACE, Impact DOCS Award of Excellence, Aurora Gold, and IPA awards. His books include Faces of the Twentieth Century: Master Photographers and Their Work, The Way of the Japanese Bath, Wanderlust, North Korea, South Korea, Inside Iran, The Travel Photo Essay: Describing A Journey Through Images, and his latest, The People of the Forest, a book about orangutans.

Instagram: @MarkEdwardHarrisPhoto
Website: www.MarkEdwardHarris.com

Capturing Treasured Moments

BY ANASTASIA RIECHYN

> "I LIKE TO THINK OF PHOTOGRAPHY AS A DOOR INTO AN ETERNAL LIFE THAT APPEARS TO BE AVAILABLE FOR EVERYONE. ONE DOESN'T HAVE TO BE ALL-TIME GOOD AND SINLESS. ALL THERE IS TO DO IS TO BE IN A PHOTO. AND THEN, LUCKY DEVIL, YOU GET CLOSER TO IMMORTALITY."

Photo by Jessica Rockowitz
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Recommending on
....saal

Wedding. Photo by Jeremy Wong
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Memories are cherished as long as human beings exist.

It all started with rock art presented by cave paintings (the most ancient one - Altamira in northern Spain was made about 36,000 and 15,000 years ago). It depicted daily routine, human activities, first tools, and animals. The very first portraits were made approximately 5000 years ago in Egypt. However, the painting technique was not the only way artists could make portraits. Sculpture, drawings, and mosaics are considered the most ancient art forms artists chose to represent a person of their time.

Later, in the early 19th century, the first family portraits, both paintings, and photos, appeared. Today, perhaps, selfies made in different places and situations have been chosen as a new approach to portrait artistry.

The winding path of art led its creators to an endeavor of capturing a human in a vanishing moment. Our ancestors have always attempted to leave a footprint for future generations, make something significant that would last, and eventually help them somehow stay in this world. The visual impact of such an art is invaluable. It is in our blood – the need to be seen, recognized, spoken of, and remembered even after we are gone.

I like to think of photography as a door into an eternal life that appears to be available for everyone. One doesn't have to be all-time good and sinless. All there is to do is to be in a photo. And then, lucky devil, you get closer to immortality.

Photo by Victoria Priessnitz
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When it comes to families, collecting photos and passing them further to the next generations has become a tradition, a ritual even. I recall black and white photos of my grandparents kept in boxes and caskets and my parents' photos hanging in frames all over the house. Now I carefully paste photos of my own family into photo albums.

From the first step of a baby to the last kiss given on a grandmother's forehead, these emotions are caused by memories we tend to get back to – that is what makes us humans. Thanks to photo albums, the connection between times and generations becomes real. We reexperience the moment while examining the smiley faces of our loved ones. We look at our younger selves on our wedding day. So bold, crazy in love, desperately naïve, and hopeful.

What could our descendants tell by going through the photos from the past that once had been our reality? Perhaps we were shy at that moment? Excited? Thrilled? Funny? Young and beautiful? With a photo album, the time machine is just within touch.

As the truth goes, every moment comes to an end. The knowledge of this irreversibility makes any moment a life's precious gift. The beauty of a moment can be found on the pages of fashion art books. Unlike photo albums, fashion art books focus more on aesthetics, accessories, design, and clothing. For fashion lovers, such books are irreplaceable chronicles of a definite epoch. While searching for friends' and relatives' faces in photo albums and fashion art books, we search for a colorful hurricane, small and big details that define a certain designer or style and mark an exact era of fashion.

Top Left: Photo by Nikita Shirokov
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Top Right: Photo by Getúlio Moraes
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> ”WHAT COULD OUR DESCENDANTS TELL BY GOING THROUGH THE PHOTOS FROM THE PAST THAT ONCE HAD BEEN OUR REALITY? PERHAPS WE WERE SHY AT THAT MOMENT? EXCITED? THRILLED? FUNNY? YOUNG AND BEAUTIFUL? WITH A PHOTO ALBUM, THE TIME MACHINE IS JUST WITHIN TOUCH."

Photo by Vadim Paripa © All rights reserved.

Capturing Treasured Moments BY ANASTASIA RIECHYN

Photo by Elvis Bekmanis ©
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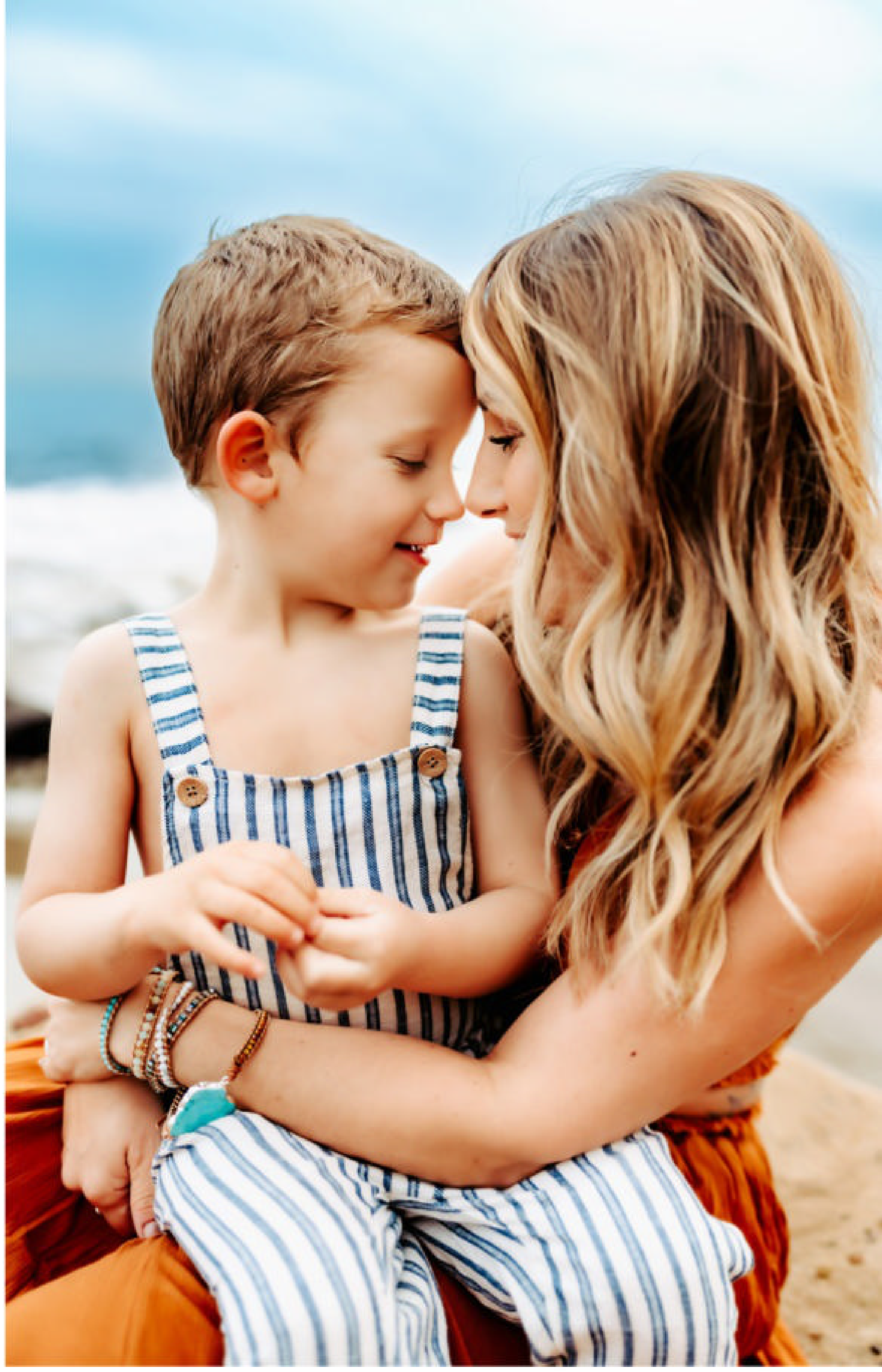
Whether you are a photographer looking for a platform to show your images to the world, or a person with a baggage of memories, which you'd like to revive, you will enjoy working in Saal Photo Portal. You would love to make your profile in Saal Photo Portal to relieve all moments that once were special to you or your family and to see these moments getting alive in great quality as if they were happening now saal-digital.com/saal-photo-portal

The whole digital world is created for storing, editing, copying, sharing, and selling your photos and projects. After creating an account, which is totally free without fee or commission, it's possible to set your own prices. And then, with your own portfolio, you can present and promote your profile, attracting new followers and clients.
On their website, you will find detailed video instructions, saving you time and making your business efficient. Your works can be selected and offered to clientsin Europe, USA and UK as decorative images for their homes and offices.
In your account, add some of the best photos in Saal WallArt galleries, and it will increase your chances.
It also brings much joy and fun to create your personal Photobook.
While doing it, have a look at the **Saal Design Photo Book** Tutorial saal-digital.com/photo-book.
This process, without a doubt, is an act of art itself. Choose your own format (portrait, square, landscape), design, page type, and photo book cover (leatherette white, leatherette titanium, linen off-white, cork). Options are countless, really.
It is all up to you and your imagination! Make it unique and elegant by choosing a Photo Book cover, and personalize it with text and clip art. For a great presentation, you may also choose special handmade premium Gift Boxes.



It will protect your Photo book while one protects your memories through the changing times. Application Saal Digital Us App helps to download images and edit them in a few steps.

As for delivery, Saal Photo Portal ships their product all over the world. You can make an order literally from any country.

Top:
Photos by Jessica Rockowitz © All rights reserved.

My own experience

My family ordered two Photo books – A professional Photo Book and Square Photo Book. The first is our wedding photo book with an acrylic top and glossy photo paper.

The second one is a family photo book of me, my husband, and our little son with matte photo paper. The result was stunning. It didn't take much time to download an app and then organize everything as we wanted.

The process of creating didn't spin out; on the contrary, it was fun for each of us to take part in choosing the design and the format. We refreshed our memories by looking at our wedding photos and couldn't help but melt while making the photo book for our child, imagining him looking at these photos as a grown-up man many years later.

We ordered our books at the end of December and received them after 5 days! Which is incredibly fast. The Photo books turned out to be an amazing gift for our family and, who knows, possibly, for our future grandchildren as well.

Fashion photography by
Naeim Jafari ©
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Fashion photography
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MEMORIES
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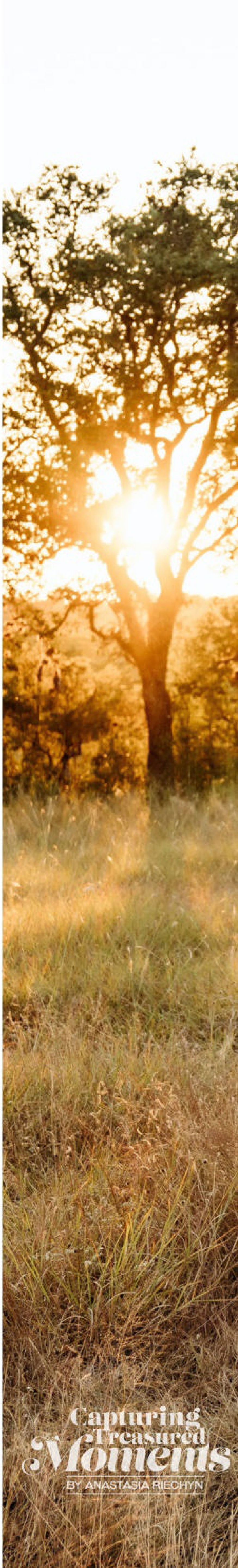
Capturing
Treasured
Moments
BY ANASTASIA RIECHYN

Photo by Jessica Rockowitz © All rights reserved.

ANASTASIA RIECHYN

Anastasia, half Jewish and half Russian, started with the studies of linguistics and literature in Russia and, after graduating in 2016, decided to get a Master's degree in the faculty of arts in Brno, Czech Republic.
Her main fields of interest and hobbies are not limited only to the world of literature; actually, she wants to know everything about everything.
Art, architecture, traveling, and meeting creative people – that's what she considers life's main sense and purpose.
So what makes her especially happy? Her pleasure is to share what she sees, hears, and experiences with readers. So she creates articles, especially for someone who wants to go ahead of routine and be involved in ***"Life From All Its Sides And Views."***

email: nastyatsypkina@gmail.com
Instagram: @anastasia_riechyn

The Mundari

And their Treasured Cows

BY FRANCE LECLERC

"Indigenous to the Nile Valley, the Mundari is a small ethnic group of roughly 100,000 (very tall) people. As is the case for many other tribes in the area, everything is about the cows for the Mundari. Cattle are their primary source of wealth; the cows serve as a form of currency (these days, an attractive bride can "cost" as much as 100 cows) and, as such, have become a symbol of status and power.

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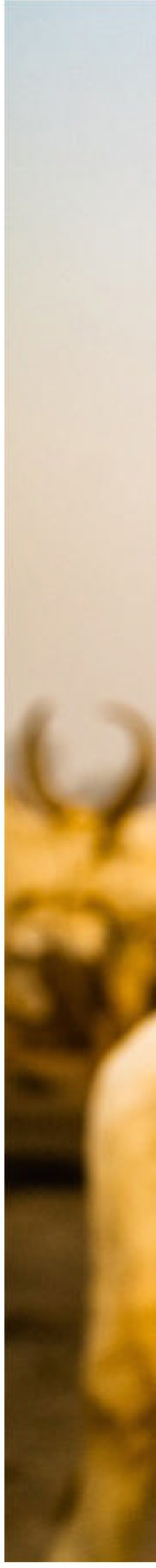

The Mundari

And their Treasured Cows

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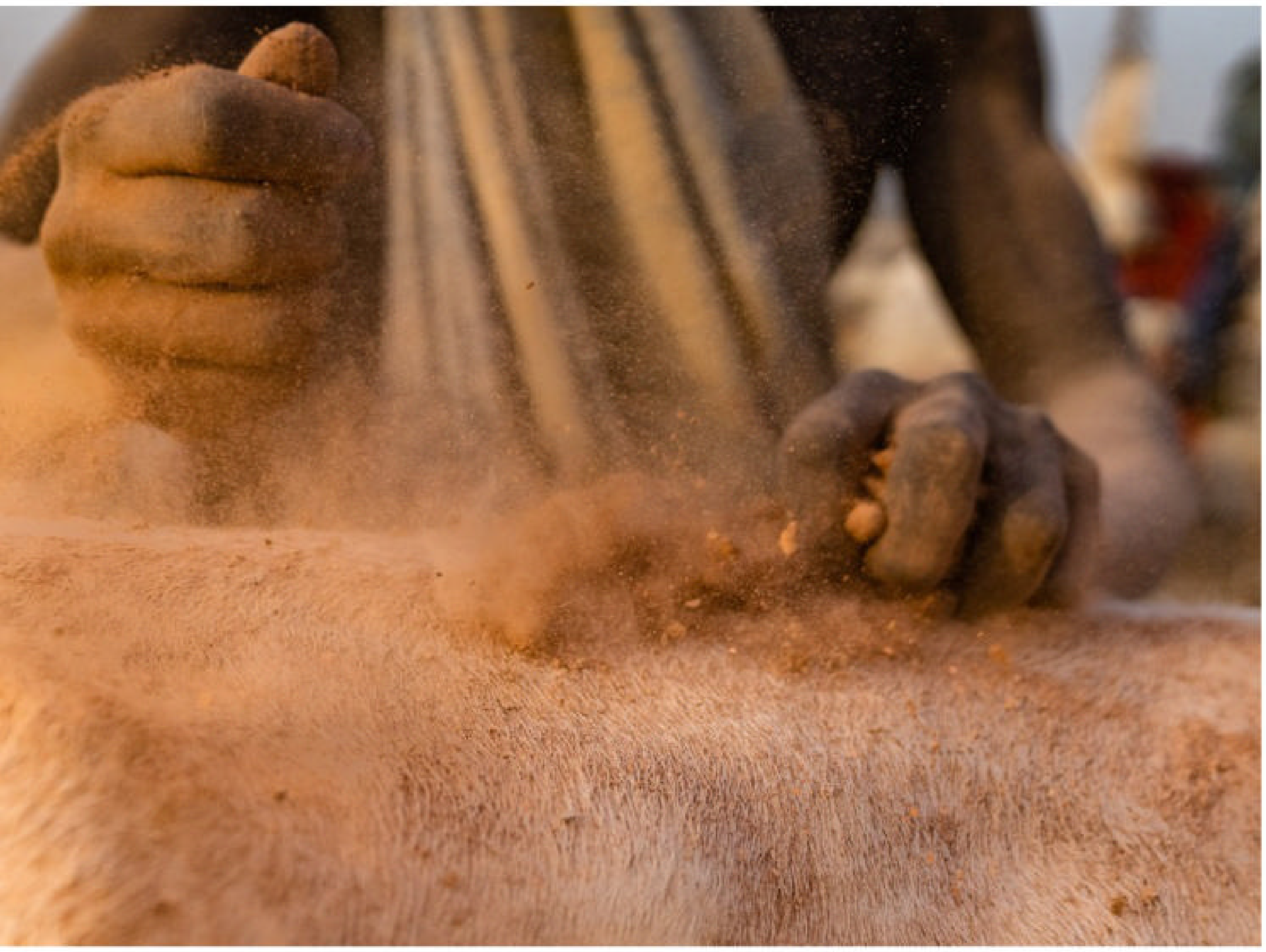
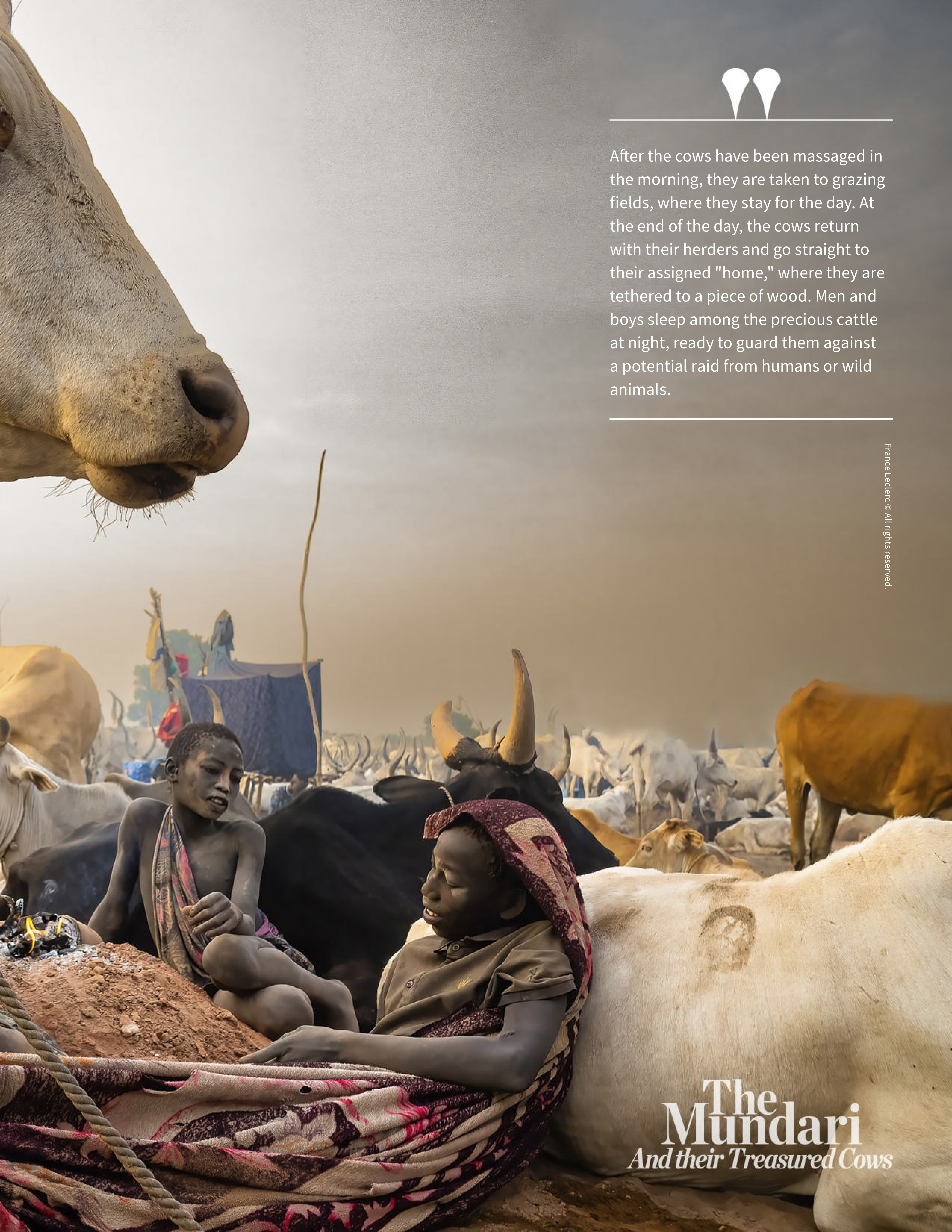


The Mundari are semi-nomadic people. Women, children, and the elderly stay in a permanent village while the men and boys accompany the cattle in a search for grazing. To do so, they live in a temporary camp where they can keep a close eye on their "property." The activities in a cattle camp are quite predictable.

At dawn and dusk, fires are lit to burn heaps of dung that have been collected and dried. The ashes from the dung fire are turned into a light orange powder, used to lovingly massage the cows, serving as a fly-repellent and sunscreen. The Mundari also cover their bodies with those ashes, hoping for the same benefits.



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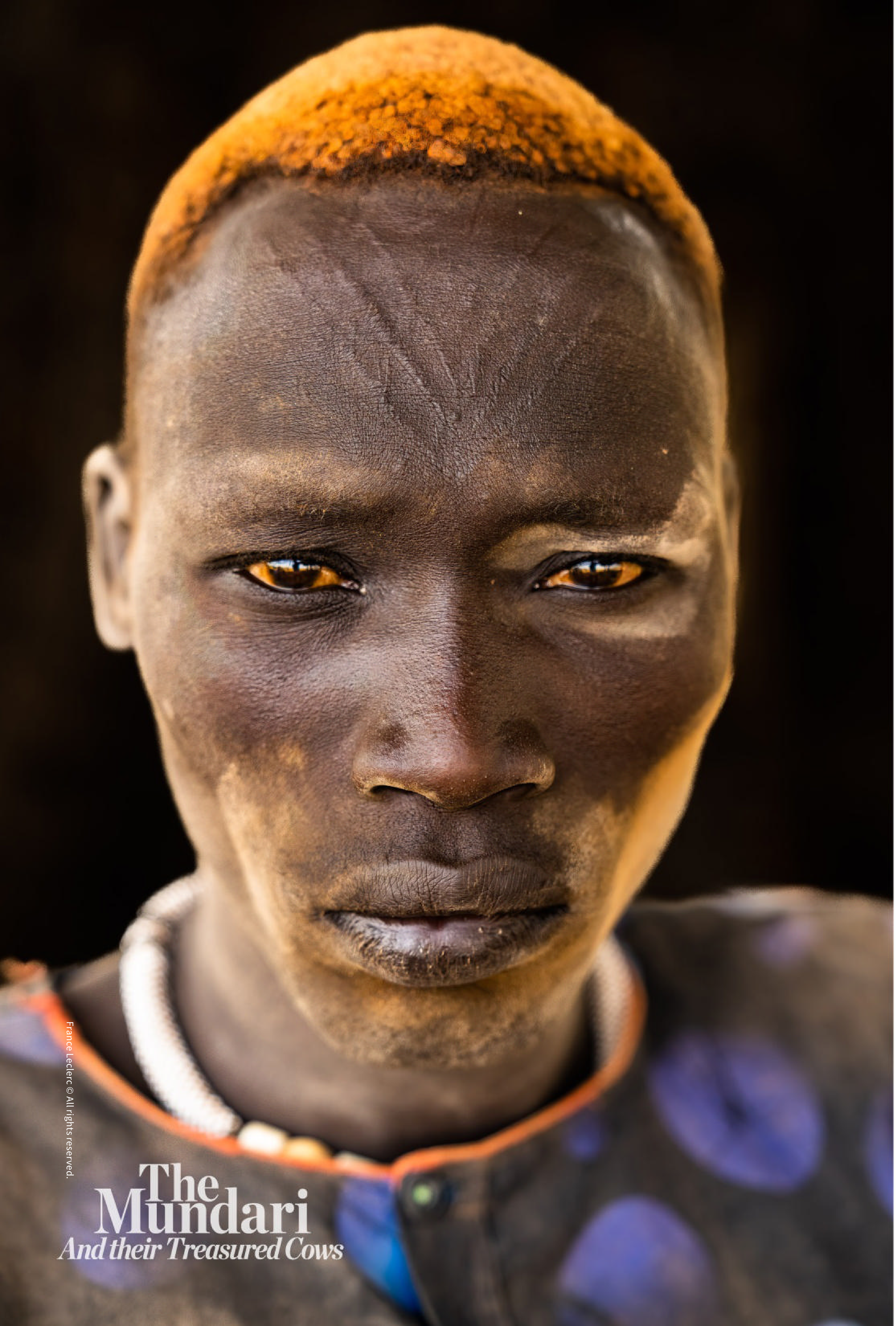
> After the cows have been massaged in the morning, they are taken to grazing fields, where they stay for the day. At the end of the day, the cows return with their herders and go straight to their assigned "home," where they are tethered to a piece of wood. Men and boys sleep among the precious cattle at night, ready to guard them against a potential raid from humans or wild animals.



The Mundari
And their Treasured Cows

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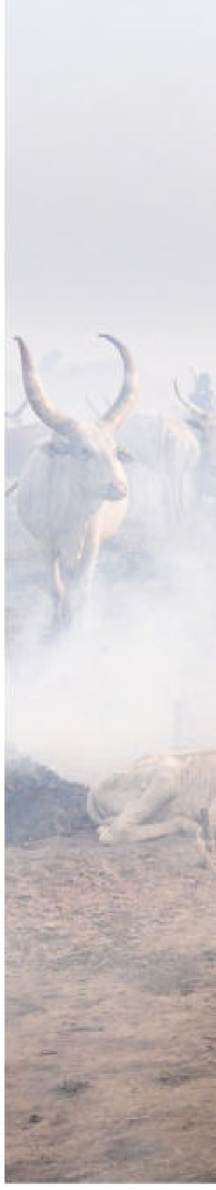

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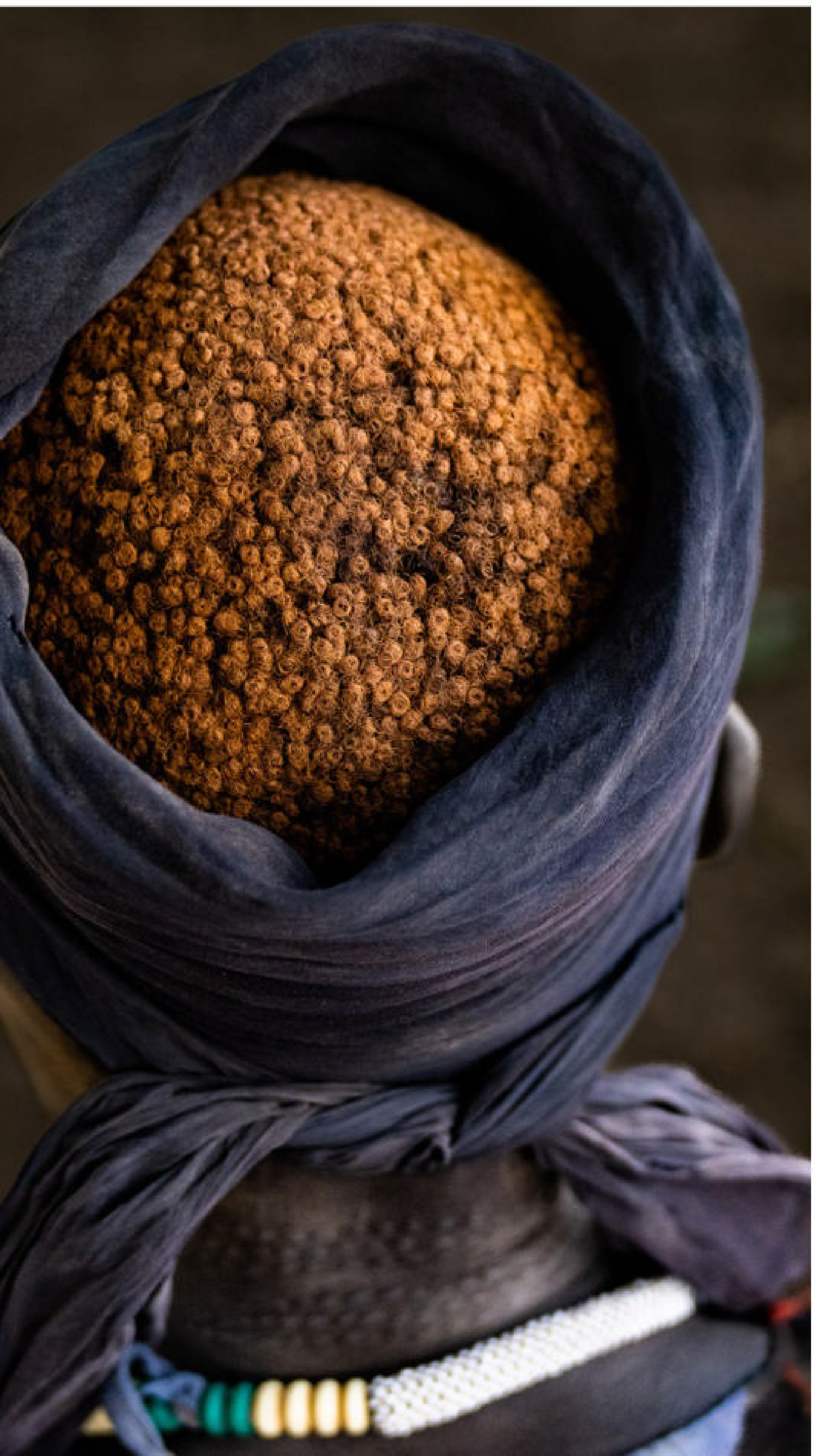

Though this practice is slowly changing, traditionally, Mundari's men have sported a V-shaped scar on their forehead to indicate that they had completed their initiation rites into adulthood. Also, boys and young men color the top of their hair in a lighter shade to attract young ladies. To achieve this, they immerse their hair in cow urine, preferably in the morning when it is most potent.

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The Mundari

And their Treasured Cows

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FRANCE LECLERC

France Leclerc, born in Quebec, Canada, is an independent photographer living in Chicago. Her early career was in academia, but eventually, she decided to make a change to pursue her true passion for documentary photography. But her curiosity and hunger for learning did not vanish. France now uses photography to understand and help depict issues that puzzle her. Her most prominent themes are culture (especially disappearing ones), gender, and social inequality. For many years she has been documenting people's lives in diverse settings, often in out-of-the-way places. She often describes her work simply as "life photography" because she always focuses on people. Her images have now been shown in numerous curated exhibitions, won countless awards, and have been published in prestigious magazines.

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The Mundari

And their Treasured Cows

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The Mundari

And their Treasured Cows

France Leclerc © All rights reserved.

"What probably stayed with me the most (besides the burning eyes and throat from the constant breathing of smoke and ashes) is how hard the children work. They are involved and often responsible for most tasks in and around the camp. Watching them reminded me of a line about children in Congo in one of **Barbara Kingsolver**'s books:

**"In Congo, there's only two ages of people: babies that have to be carried, and people that stand up and defend themselves. No in-between phases.
No such thing as childhood".**

- France Leclerc

FRANCE
LECLERC

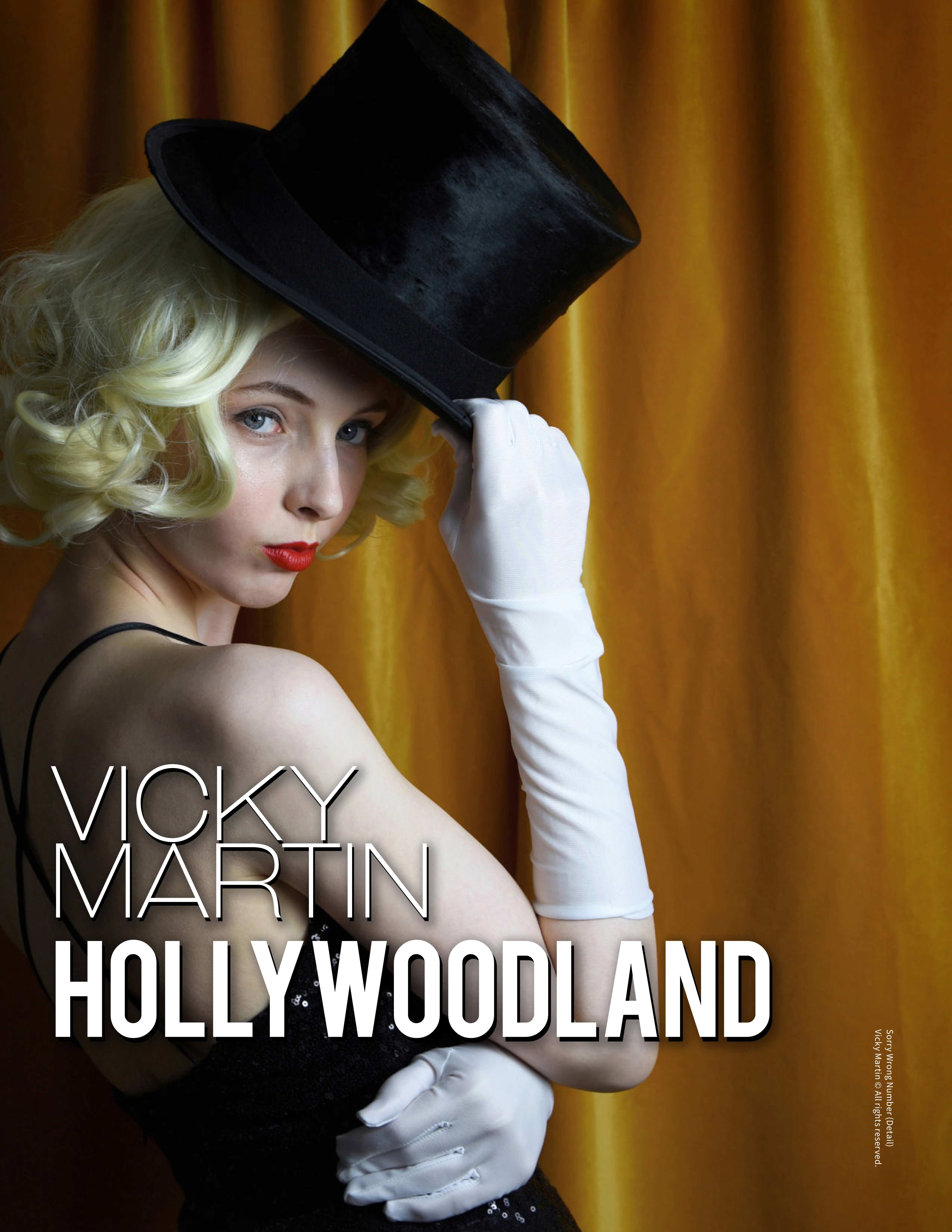
WEBSITE: FRANCELECLERC.COM

INSTAGRAM: @FRANCELECLERC

FACEBOOK: @FRANCELECLERCPHOTO

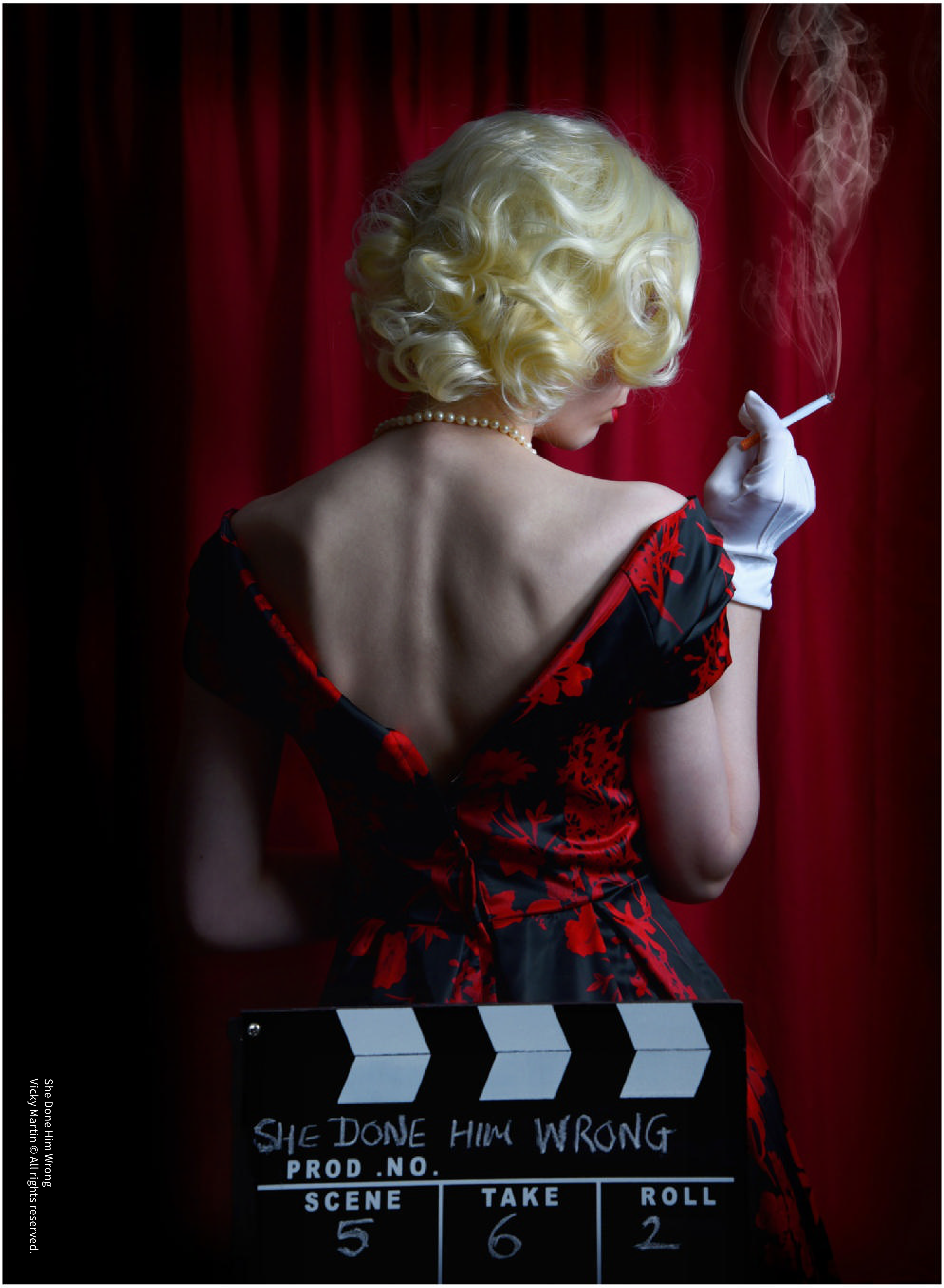
VICKY MARTIN

HOLLYWOODLAND



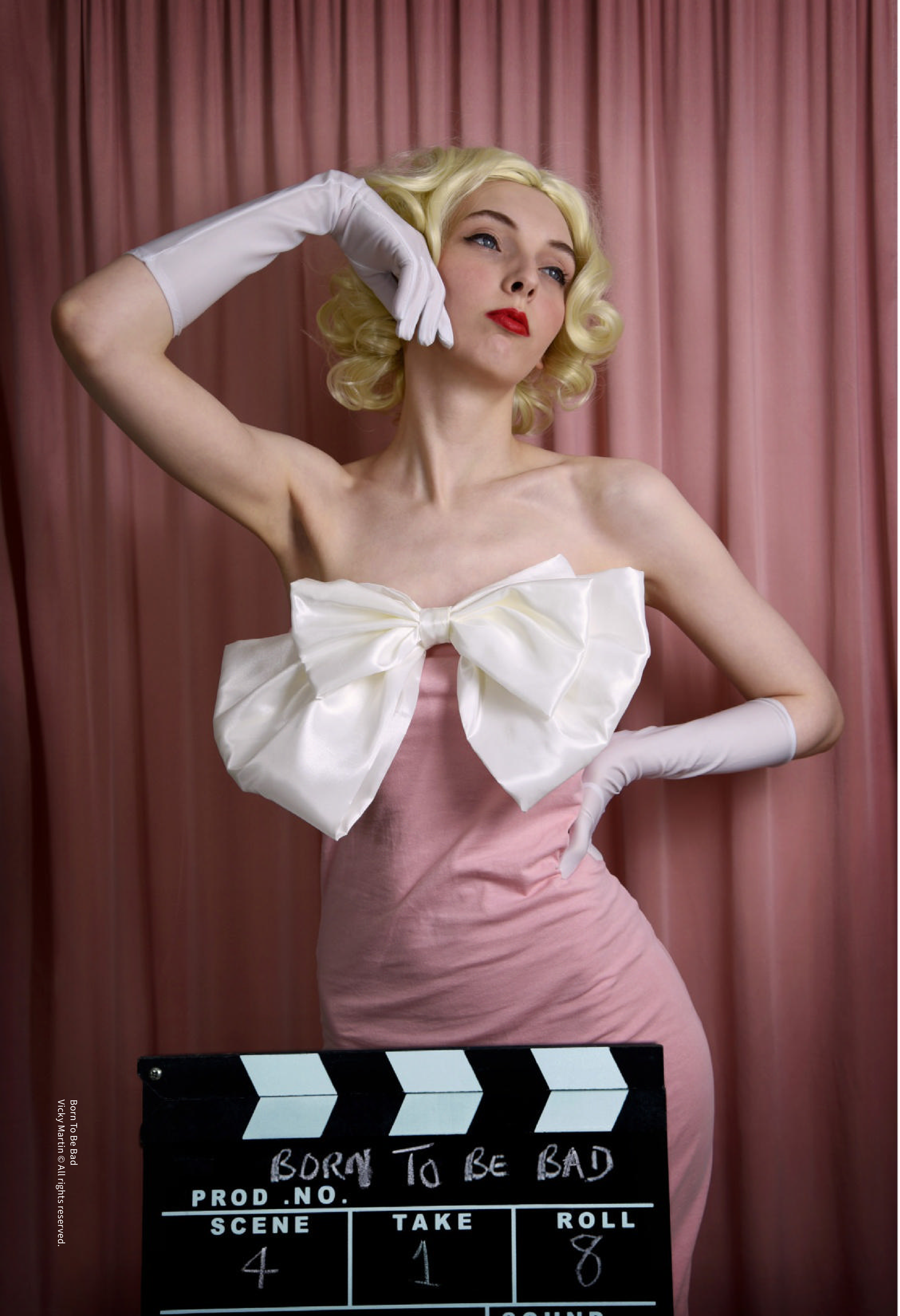
Sorry Wrong Number (Detail)

Vicky Martin © All rights reserved.


SHE DONE HIM WRONG
PROD .NO.
SCENE
5
TAKE
6
ROLL
2

She Done Him Wrong
Vicky Martin © All rights reserved.

> **HOLLYWOODLAND IS A SERIES OF SELF-PORTRAIT PHOTOGRAPHS THAT CONVEY BOTH THE AESTHETICS OF THE ERA AND THE DEEPER ISSUES OF GENDER THAT BEGAN TO SURFACE, PARTICULARLY WITHIN THE 1950S AND 1960S.**


BORN TO BE BAD
PROD .NO.
SCENE
4
TAKE
1
ROLL
8

Born To Be Bad
Vicky Martin © All rights reserved.

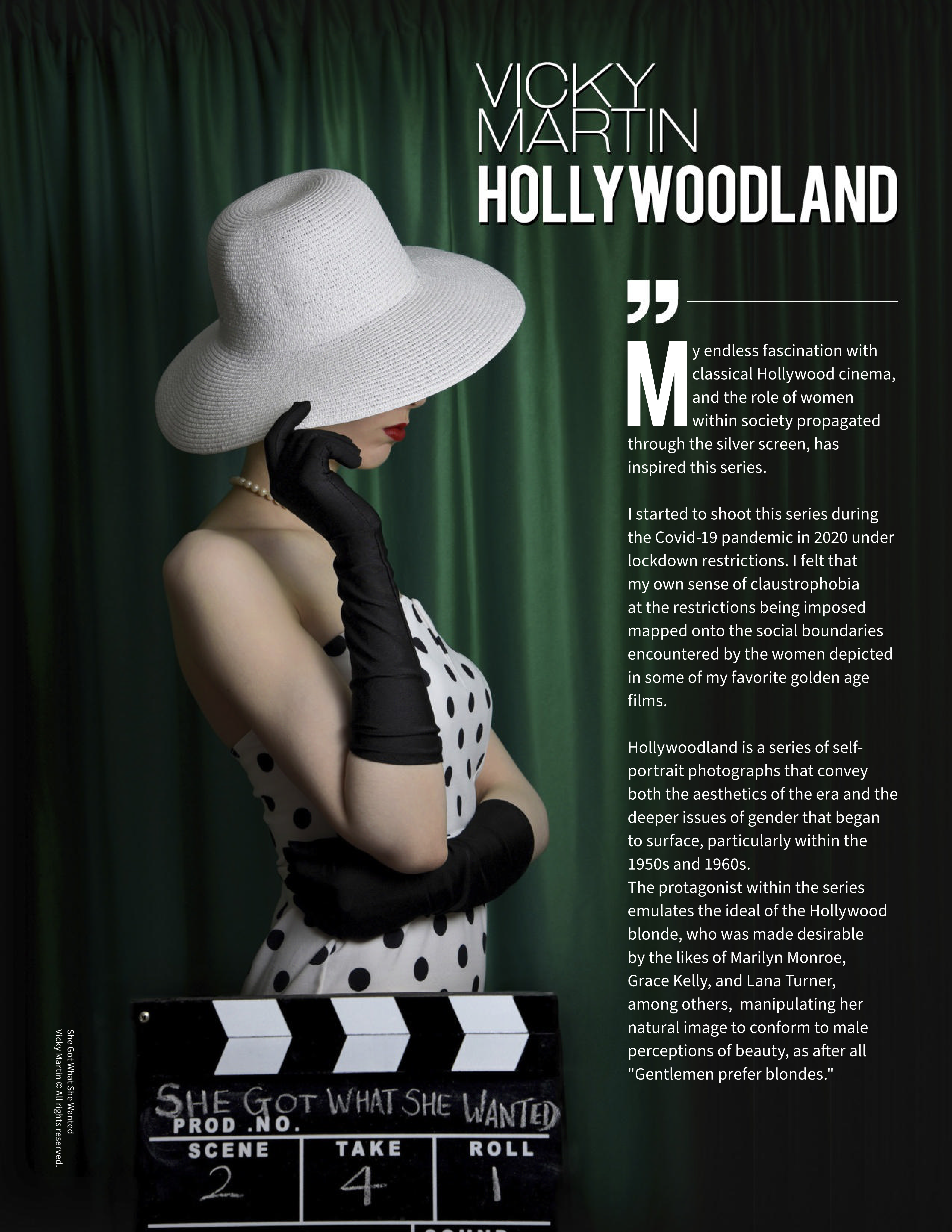
VICKY MARTIN

HOLLYWOODLAND

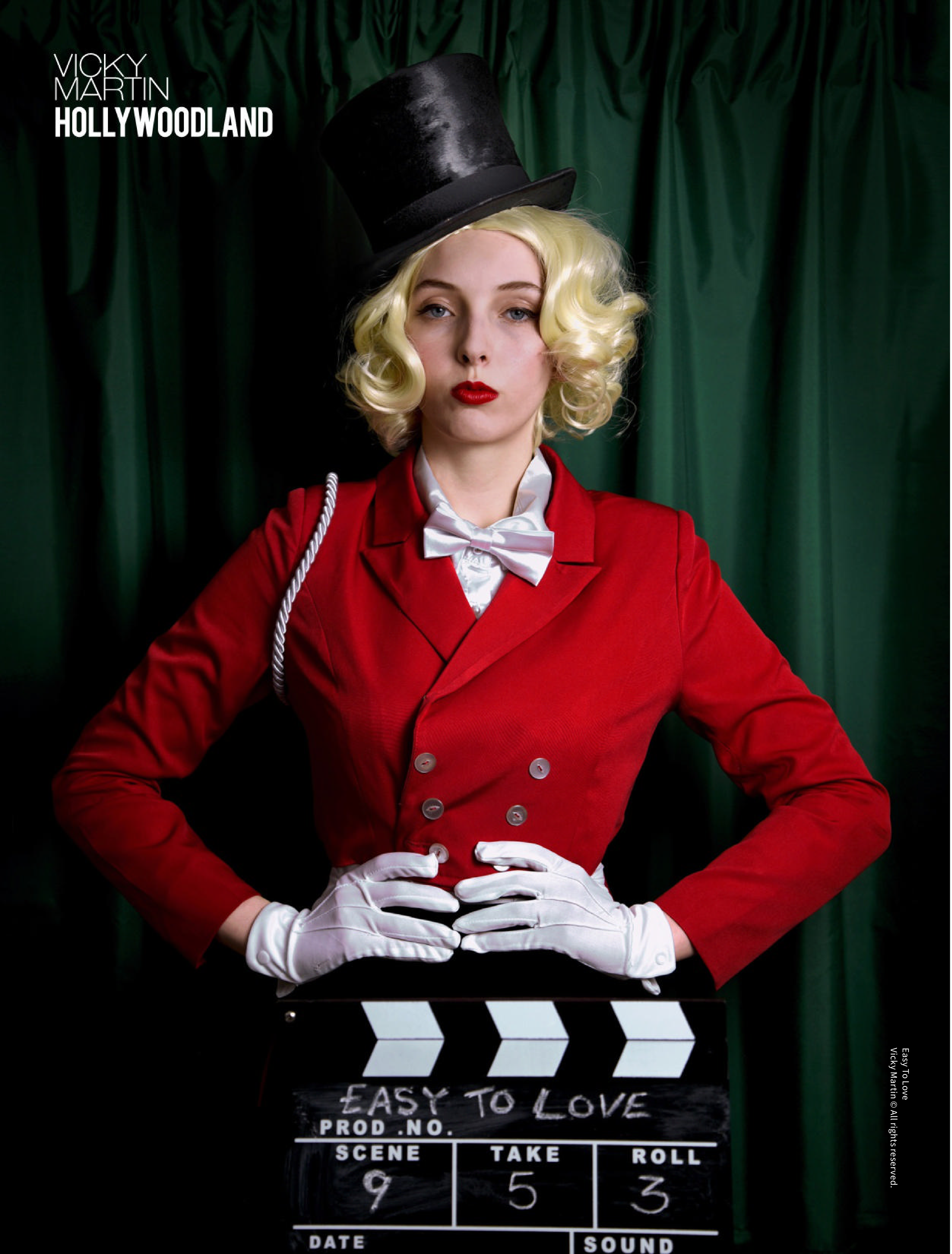
My endless fascination with classical Hollywood cinema, and the role of women within society propagated through the silver screen, has inspired this series.

I started to shoot this series during the Covid-19 pandemic in 2020 under lockdown restrictions. I felt that my own sense of claustrophobia at the restrictions being imposed mapped onto the social boundaries encountered by the women depicted in some of my favorite golden age films.

Hollywoodland is a series of self-portrait photographs that convey both the aesthetics of the era and the deeper issues of gender that began to surface, particularly within the 1950s and 1960s.
The protagonist within the series emulates the ideal of the Hollywood blonde, who was made desirable by the likes of Marilyn Monroe, Grace Kelly, and Lana Turner, among others, manipulating her natural image to conform to male perceptions of beauty, as after all "Gentlemen prefer blondes."



She Got What She Wanted
Vicky Martin © All rights reserved.


EASY TO LOVE
PROD .NO.
SCENE
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TAKE
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ROLL
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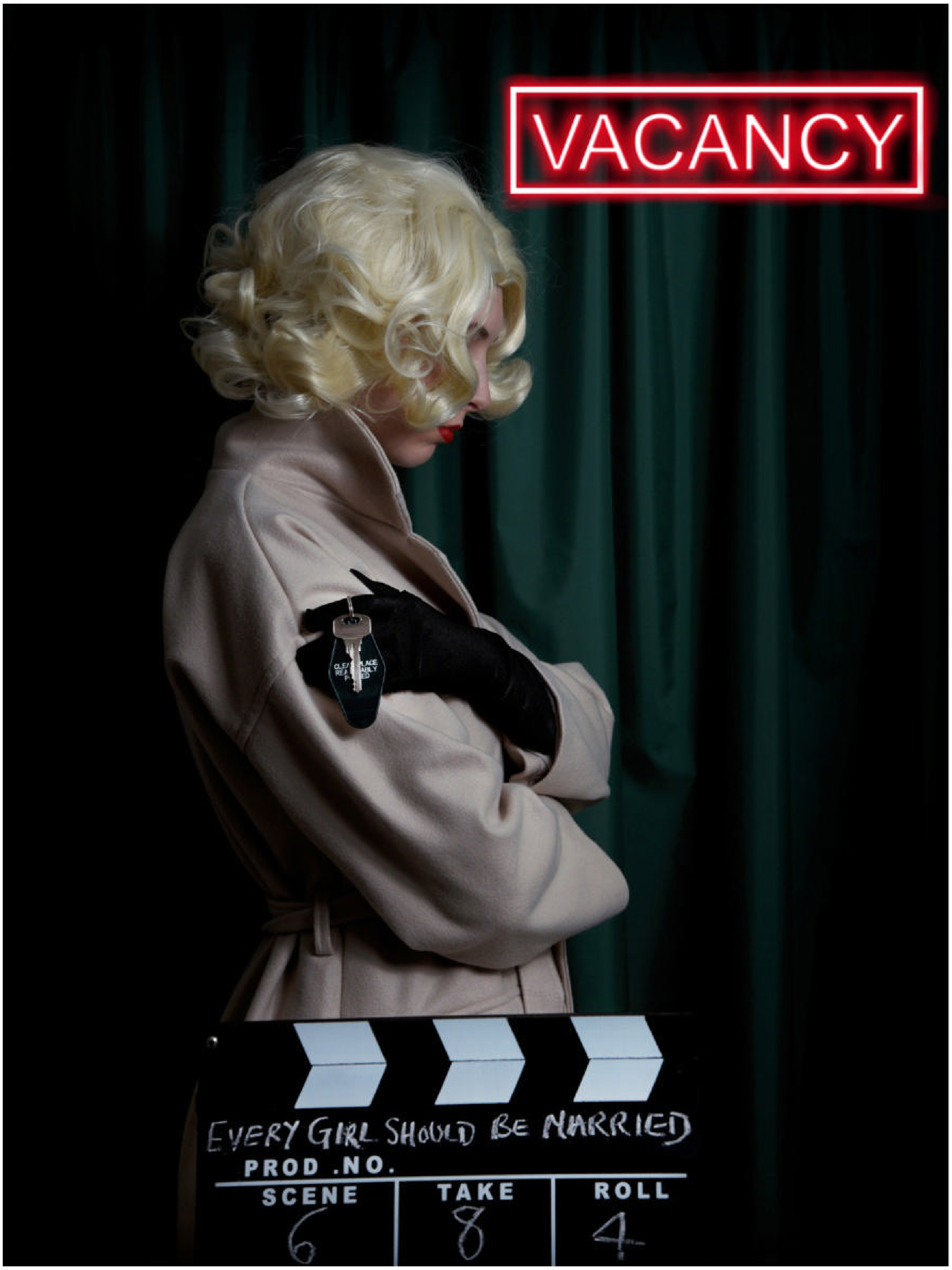
DATE
SOUND

Easy To Love

Vicky Martin © All rights reserved.



Every Girl Should Be Married
Vicky Martin © All rights reserved.

All of the images were set up and photographed in my studio. Careful consideration was taken with the controlled studio lighting of each picture, the selection of colors, outfits, props, and overall tone, all of which were informed by studying some of the era's most iconic films, such as North by Northwest, Gentlemen Prefer Blondes and Rear Window.

Each photograph contains the clapperboard, which offers a playfully provocative comment upon both the film it references and the photograph itself. Each film title is taken from cinema's golden era, simultaneously adding meaning and ambiguity to the emotions conveyed visually by the protagonist. She is acting out roles perceived as necessary to the female, albeit in a glamorous, stylized way informed by the fictional lives of women seen on the screen.

THE PROTAGONIST WITHIN THE SERIES EMULATES THE IDEAL OF THE HOLLYWOOD BLONDE, WHO WAS MADE DESIRABLE BY THE LIKES OF MARILYN MONROE, GRACE KELLY, AND LANA TURNER, AMONG OTHERS, MANIPULATING HER NATURAL IMAGE TO CONFORM TO MALE PERCEPTIONS OF BEAUTY, AS AFTER ALL "GENTLEMEN PREFER BLONDES."

CAGED
PROD .NO.
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TAKE
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ROLL
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DATE
SOUND
PROD .C O.
DIRECTOR

Caged
Vicky Martin
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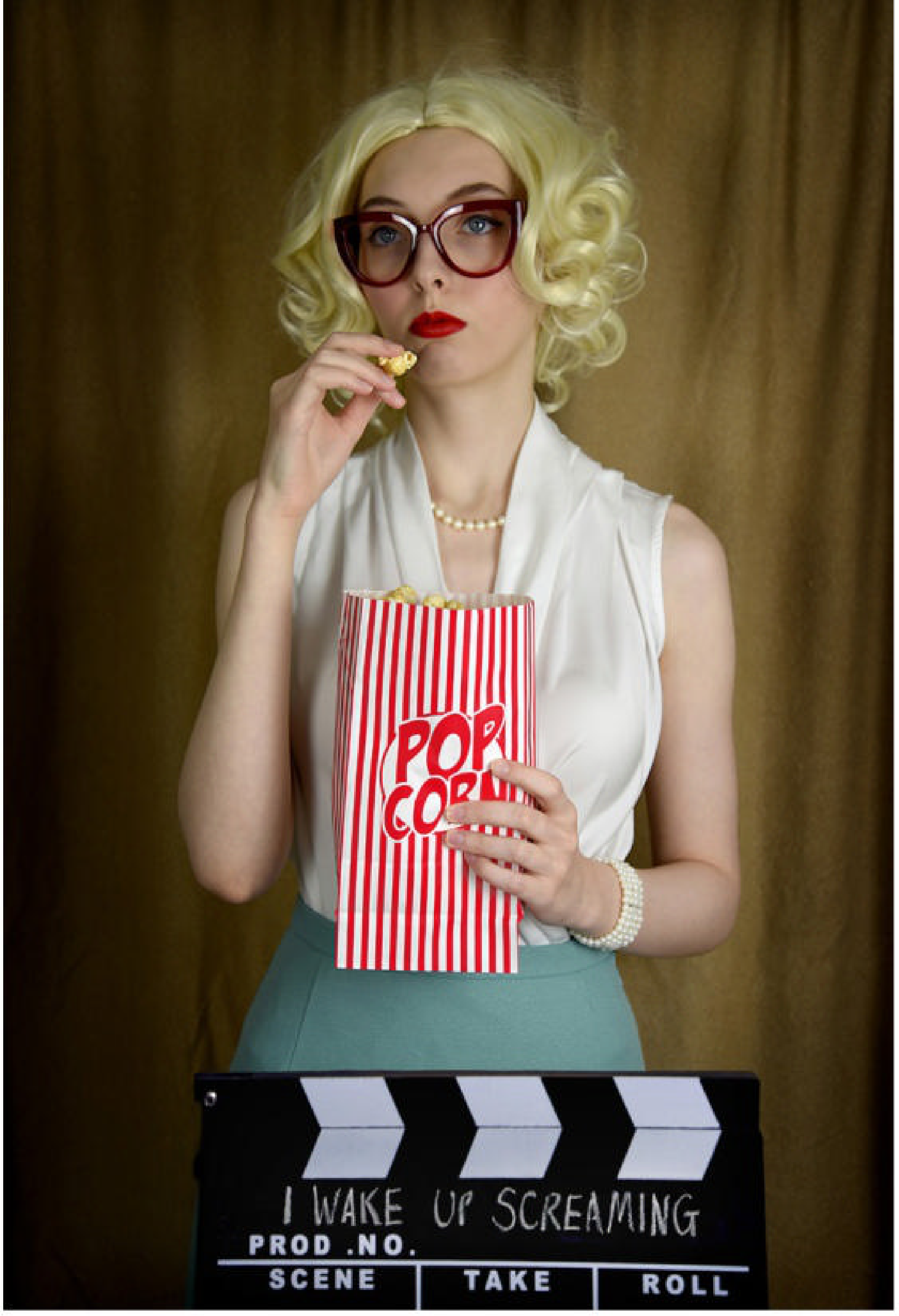
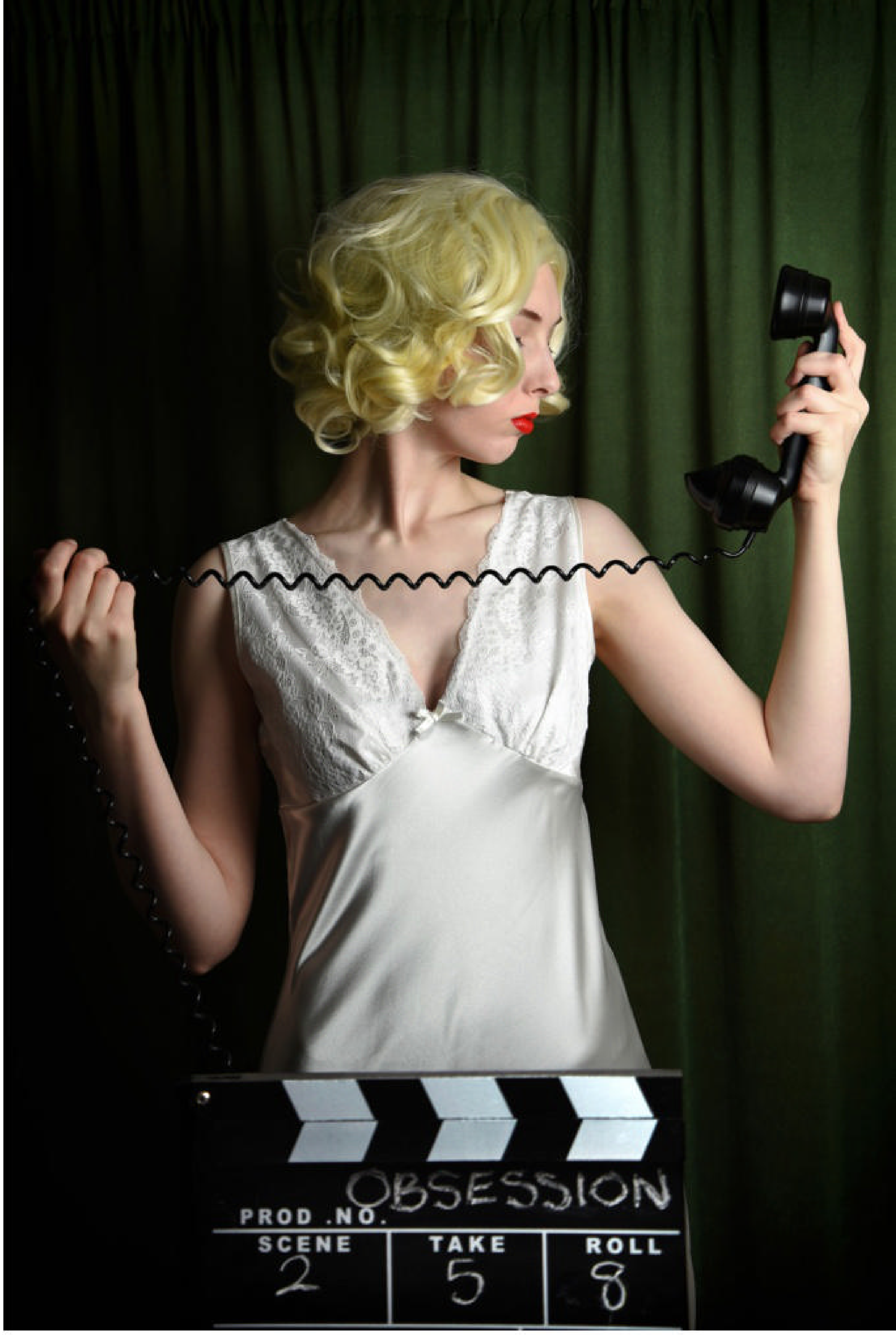

I WAKE UP SCREAMING
PROD .NO.
SCENE
TAKE
ROLL
POP CORN


OBSESSION
PROD .NO.
SCENE
2
TAKE
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ROLL
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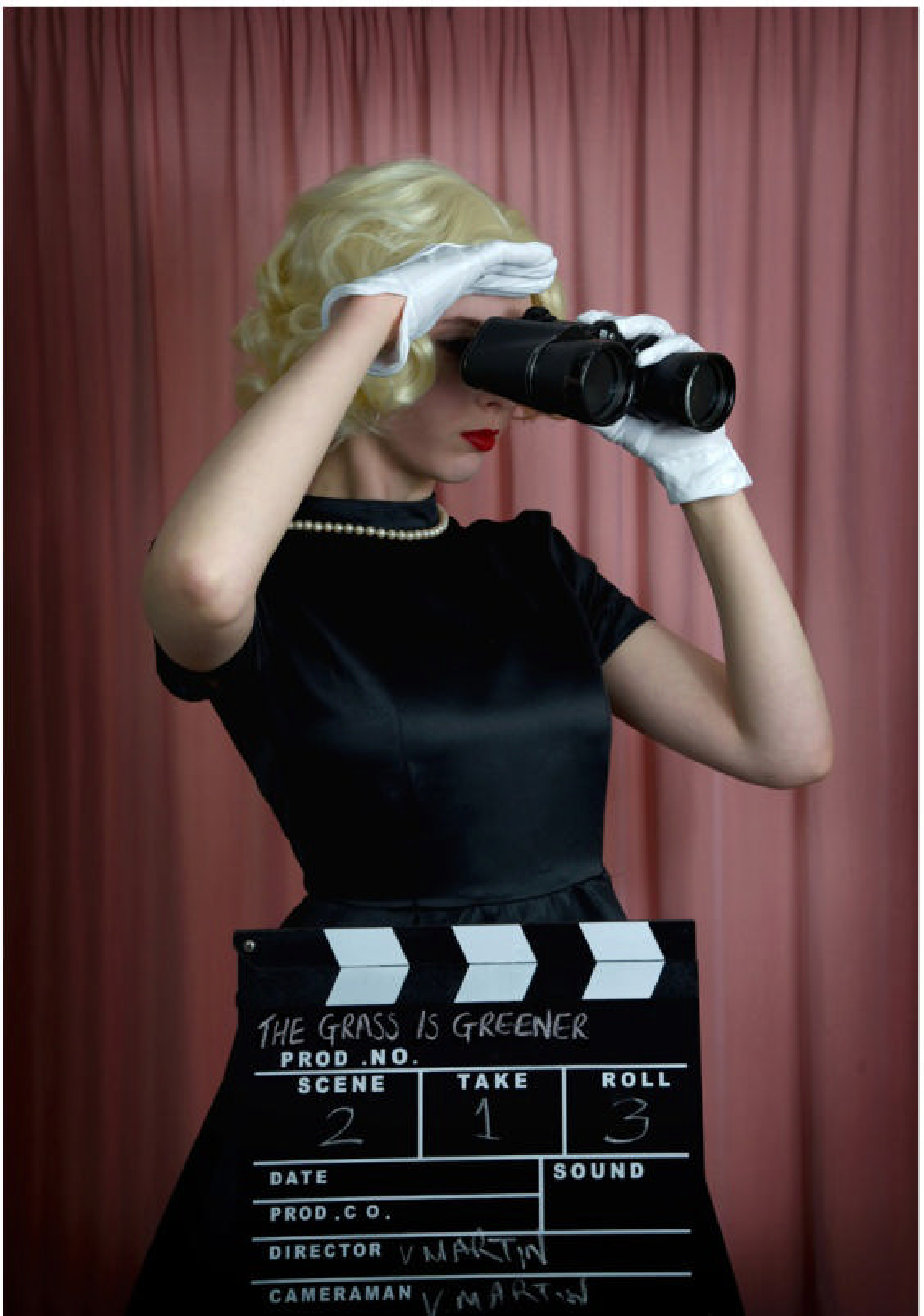

THE GRASS IS GREENER
PROD .NO.
SCENE
2
TAKE
1
ROLL
3
DATE
SOUND
PROD .C O.
DIRECTOR V MARTIN
CAMERAMAN V MARTIN

During the golden age of Hollywood, women were led to pursue unattainable ideals of beauty, of femininity, and their domestic role within society, which inevitably led to feelings of confusion of inferiority (both towards men and their own natural beauty) and of unfulfillment. I intend to convey the overwhelming social pressure to conform to such ideals, glamorized by cinema and thereby internalized by the female.

Top Left: I Wake Up Screaming
Vicky Martin © All rights reserved.

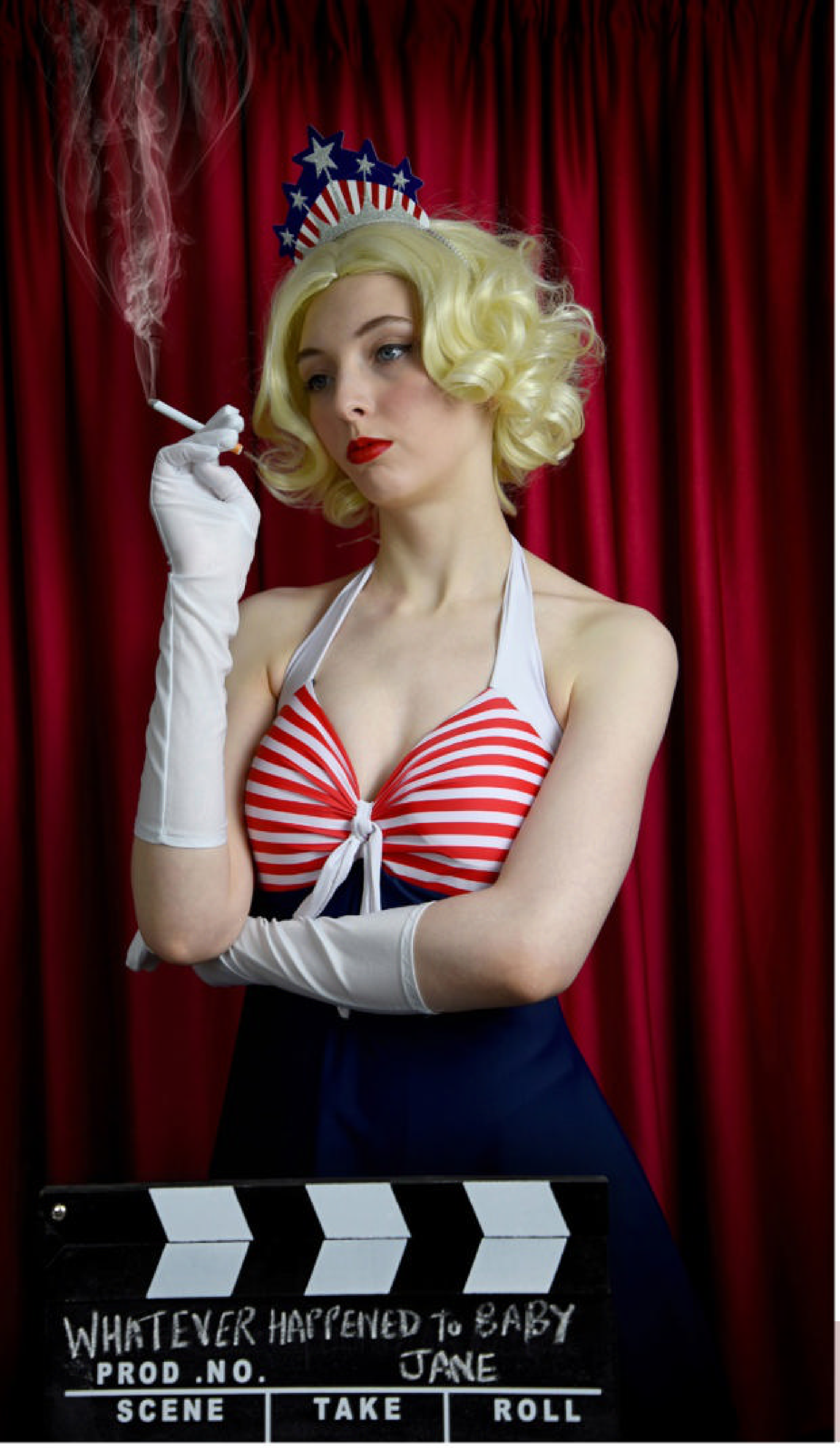
Top Right: Obsession
Vicky Martin © All rights reserved.

Left: The Grass Is Greener
Vicky Martin © All rights reserved.

VICKY MARTIN

HOLLYWOODLAND

CHARADE
PROD .NO.
SCENE
9
TAKE
2
ROLL
1
DATE
SOUND



VICKY MARTIN

HOLLYWOODLAND

Top: Whatever Happened To Baby Jane
Vicky Martin ©
All rights reserved.

Left Page: Charade
Vicky Martin ©
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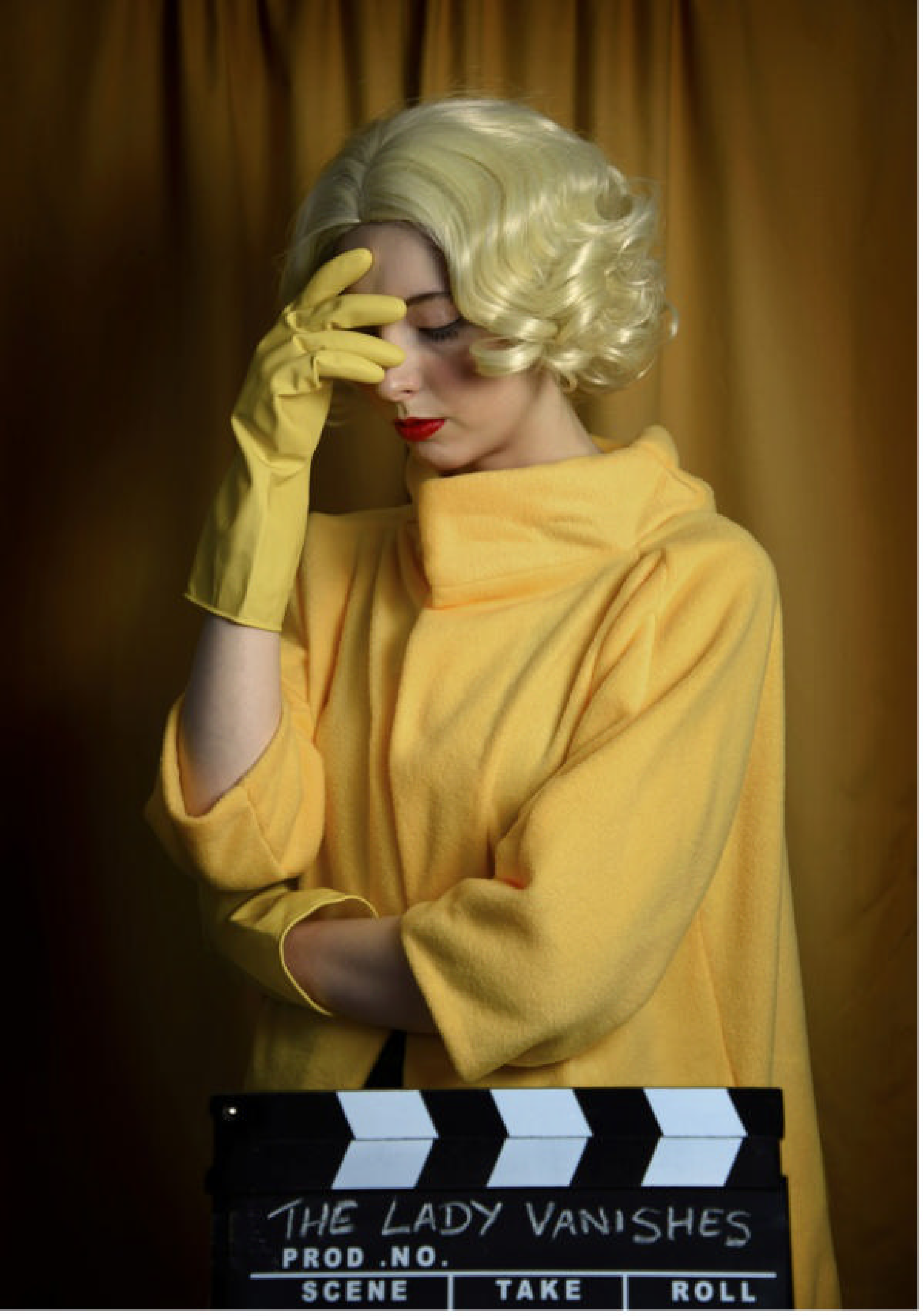
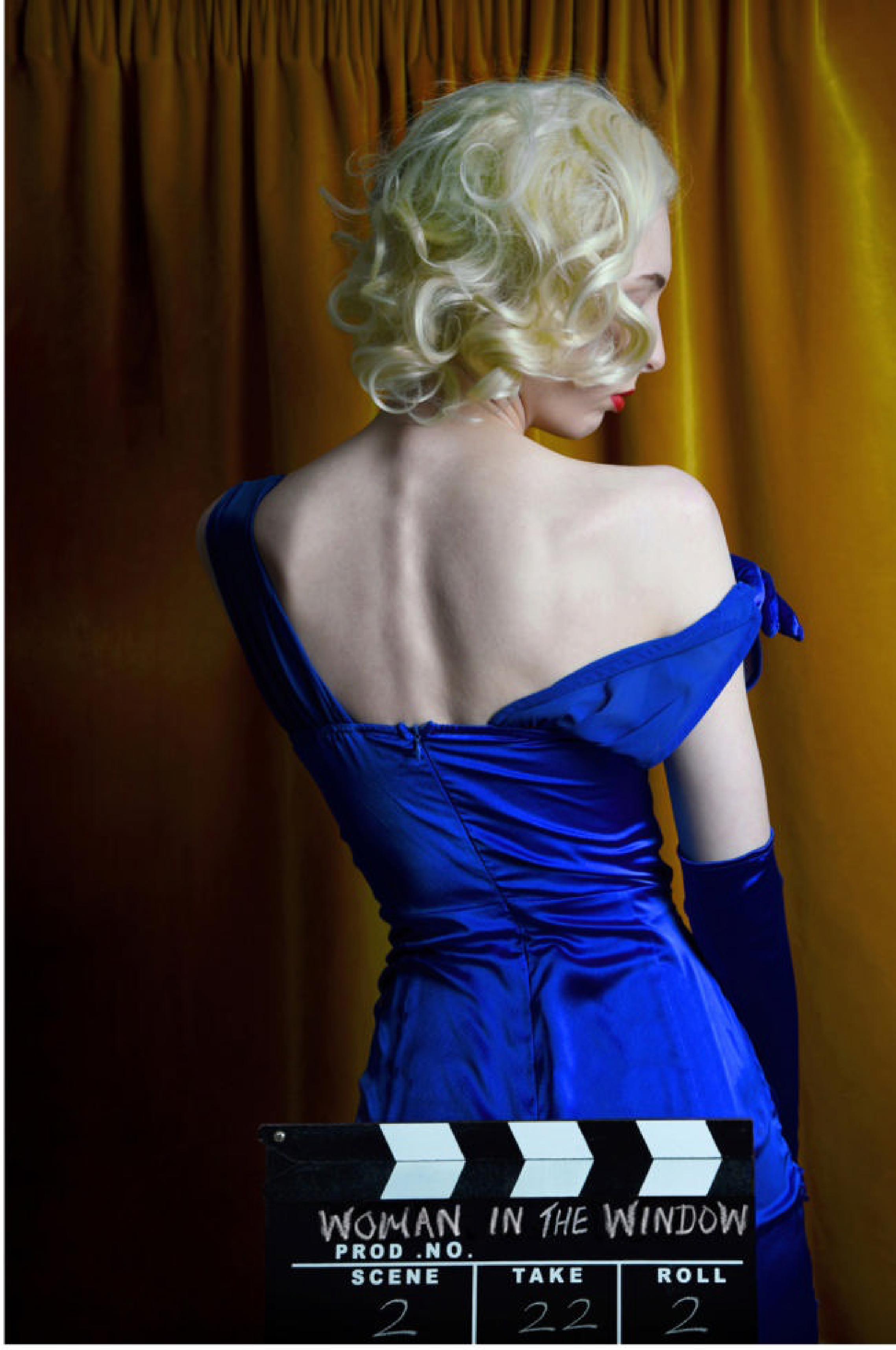
Vicky Martin is an award-winning British photographer with a background in art and design. She is best known for her conceptual portraits depicting the conflict between themes of fantasy and reality and strength and vulnerability, especially in relation to the female experience.

Vicky intertwines her created characters with staged realities, which seek to convey the tension and conflicts found within the self. Throughout her work, she likes to explore, through strong female characters, recurring themes that she is drawn to conformity to the stereotypical, individual, and societal expectations of femininity, vulnerability, and self-doubt. While all her works contribute to the narrative framework developed across her series', they also each depict an element of ambiguity that the viewer is invited to interpret in relation to themselves and their unique perception of the world.
Her work has been widely published and exhibited nationally and internationally in solo, and group shows from Europe to the USA.


THE LADY VANISHES
PROD .NO.
SCENE
TAKE
ROLL


WOMAN IN THE WINDOW
PROD .NO.
SCENE
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ROLL
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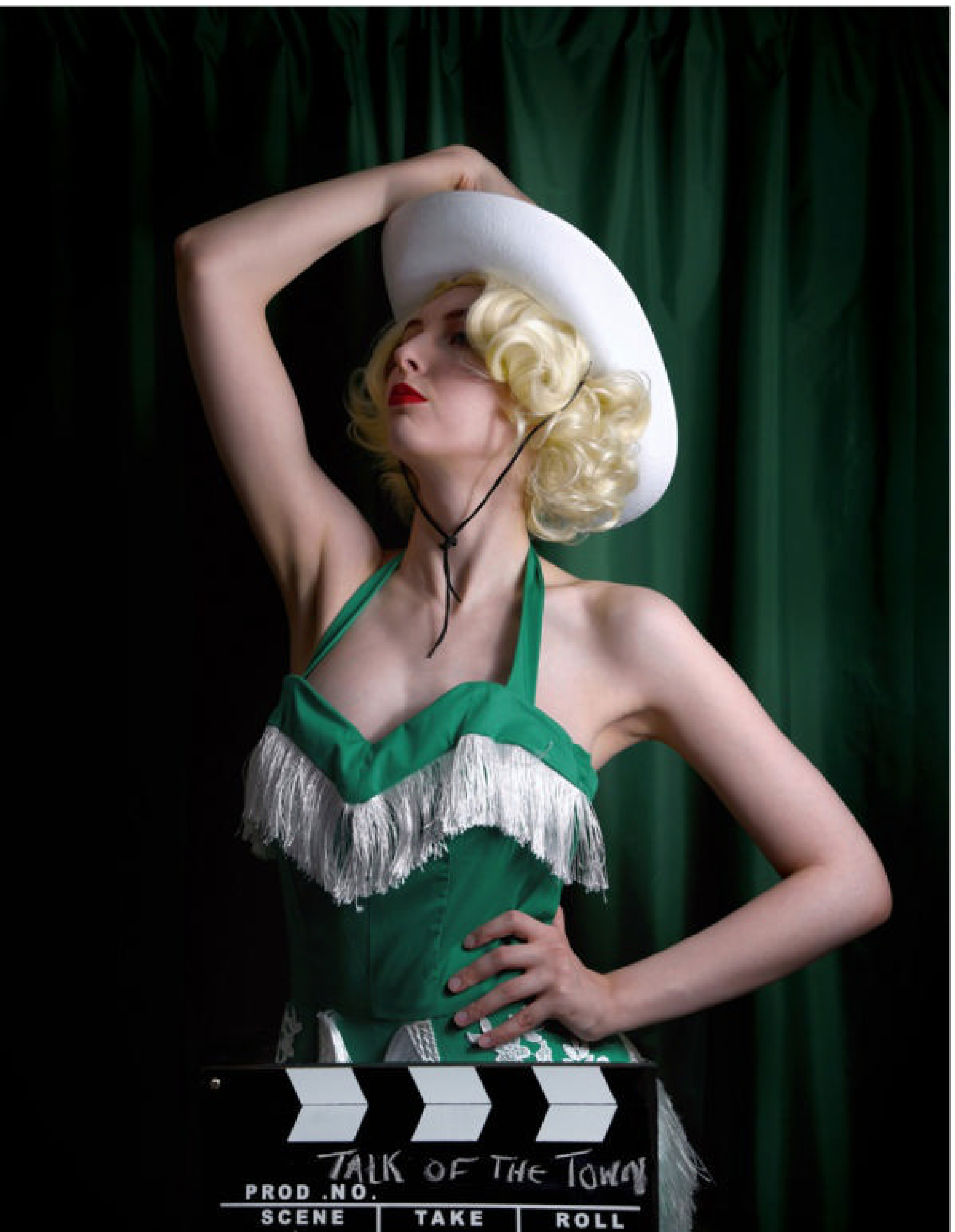
22
2


TALK OF THE TOWN
PROD .NO.
SCENE
TAKE
ROLL

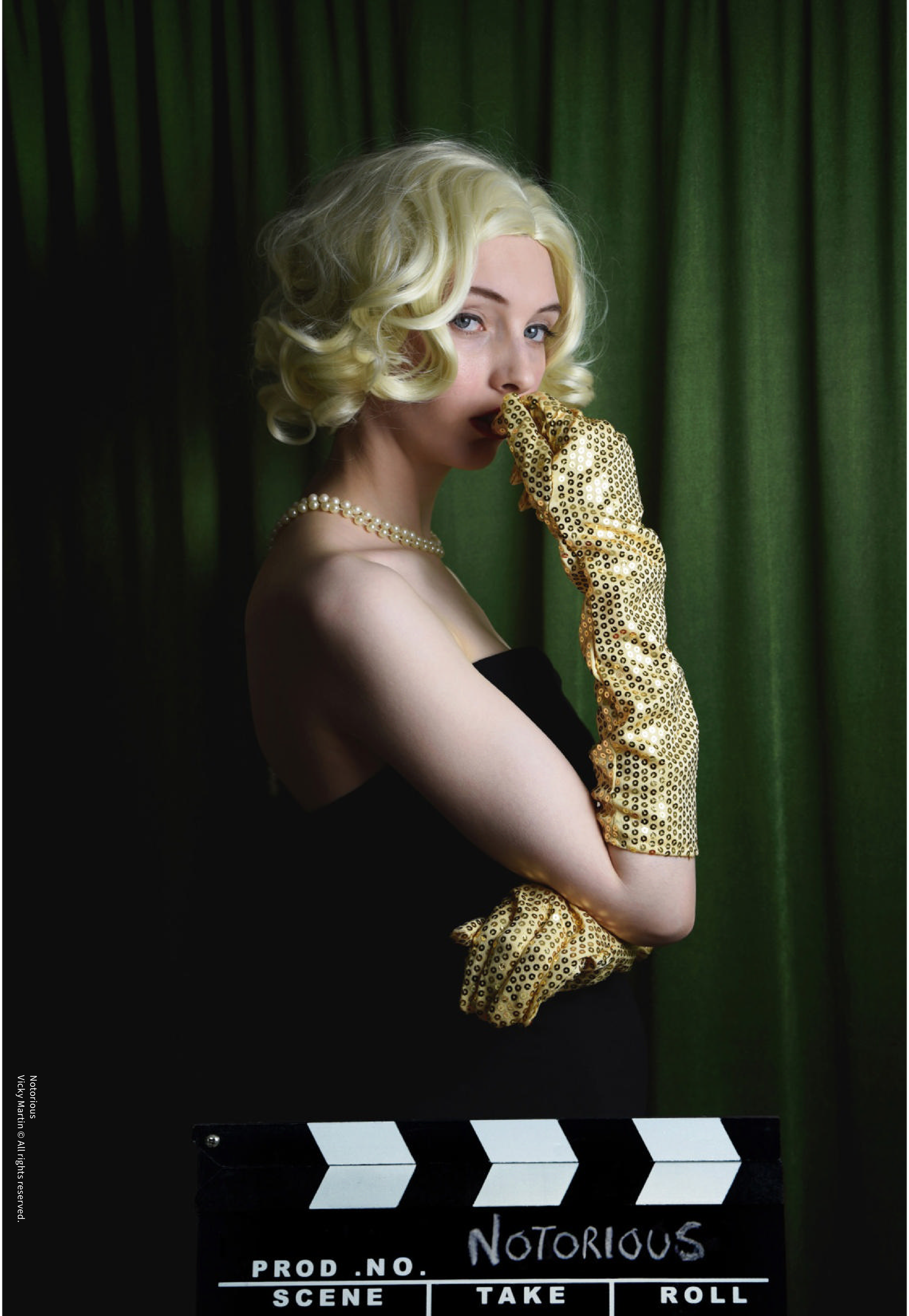
Martin's work continues to garner many awards and nominations, including the Portrait Photographer of The Year 2020 at the Minimalist Photography Awards, Finalist at the Lensculture Art Photography Awards 2019, Winner of the Professional Beauty and Fashion Category at the Chromatic Awards 2018, Winner of the All About Photo Magazine Colors issue 2018, Winner of the Single Image in the Professional Fine Art Category at the 12th Julia Margaret Cameron Awards 2018 and Winner of the Professional Fine Art Series at 2016 Fine Art Photography Awards.

Top Left: The Lady Vanishes
Vicky Martin © All rights reserved.

Left: Talk Of The Town
Vicky Martin © All rights reserved.

Top Right: Woman In The Window
Vicky Martin © All rights reserved.

VICKY MARTIN
HOLLYWOODLAND


NOTORIOUS
PROD .NO.
SCENE
TAKE
ROLL

Notorious
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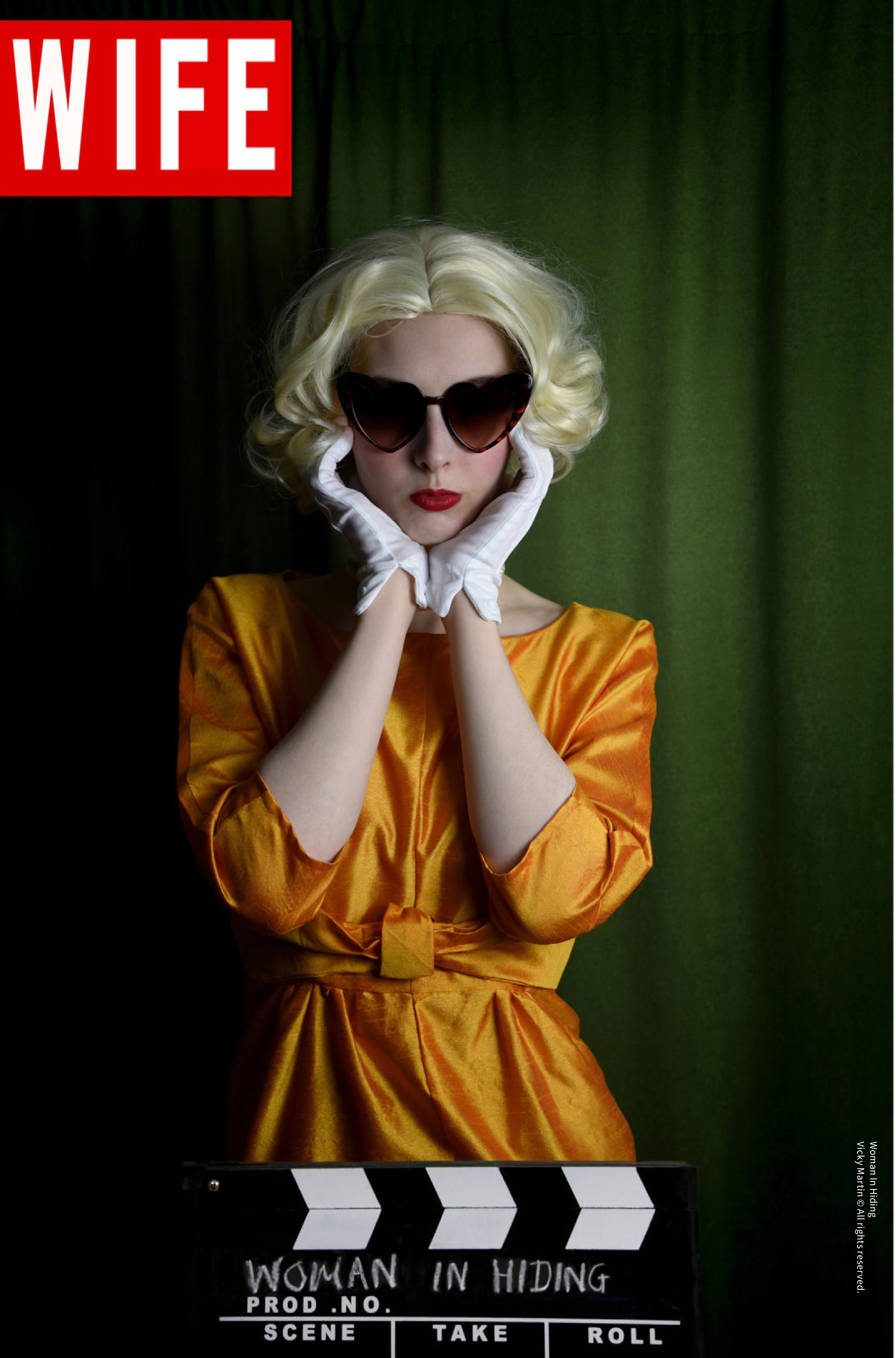
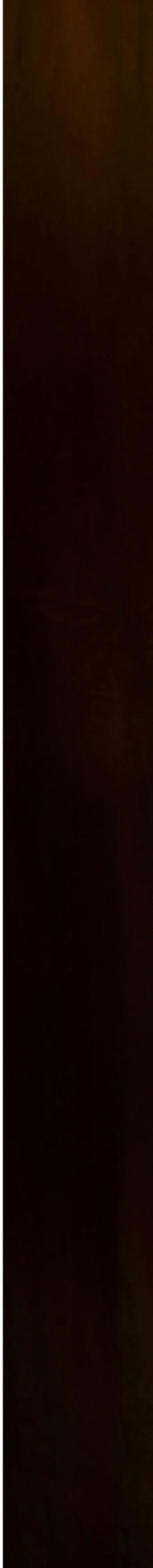
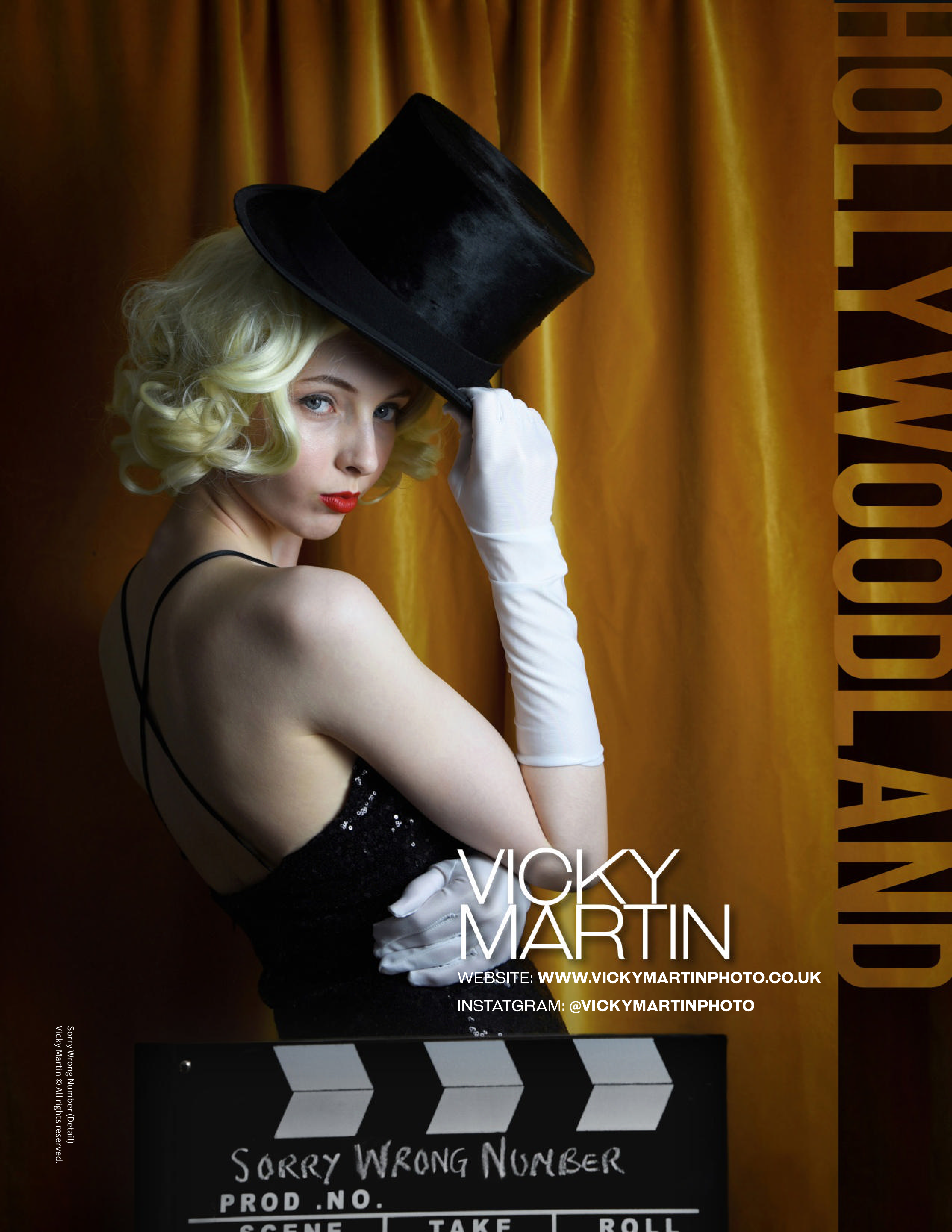

WIFE
WOMAN IN HIDING
PROD .NO.
SCENE
TAKE
ROLL

Woman In Hiding
Vicky Martin © All rights reserved.



HOLLYWOODLAND


SORRY WRONG NUMBER
PROD .NO.
SCENE
TAKE
ROLL

VICKY MARTIN

WEBSITE: **WWW.VICKYMARTINPHOTO.CO.UK**

INSTATGRAM: **@VICKYMARTINPHOTO**

Sorry Wrong Number (Detail)
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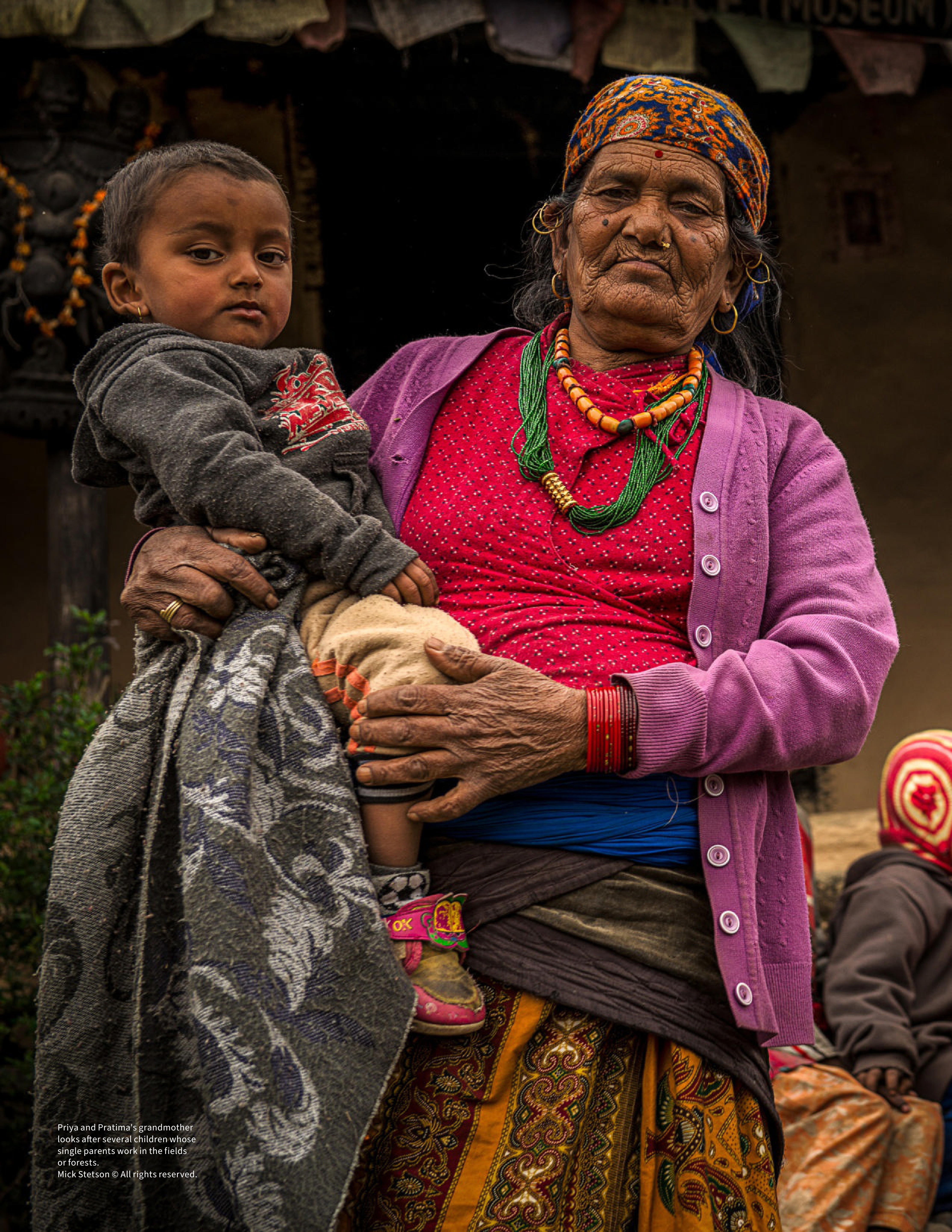


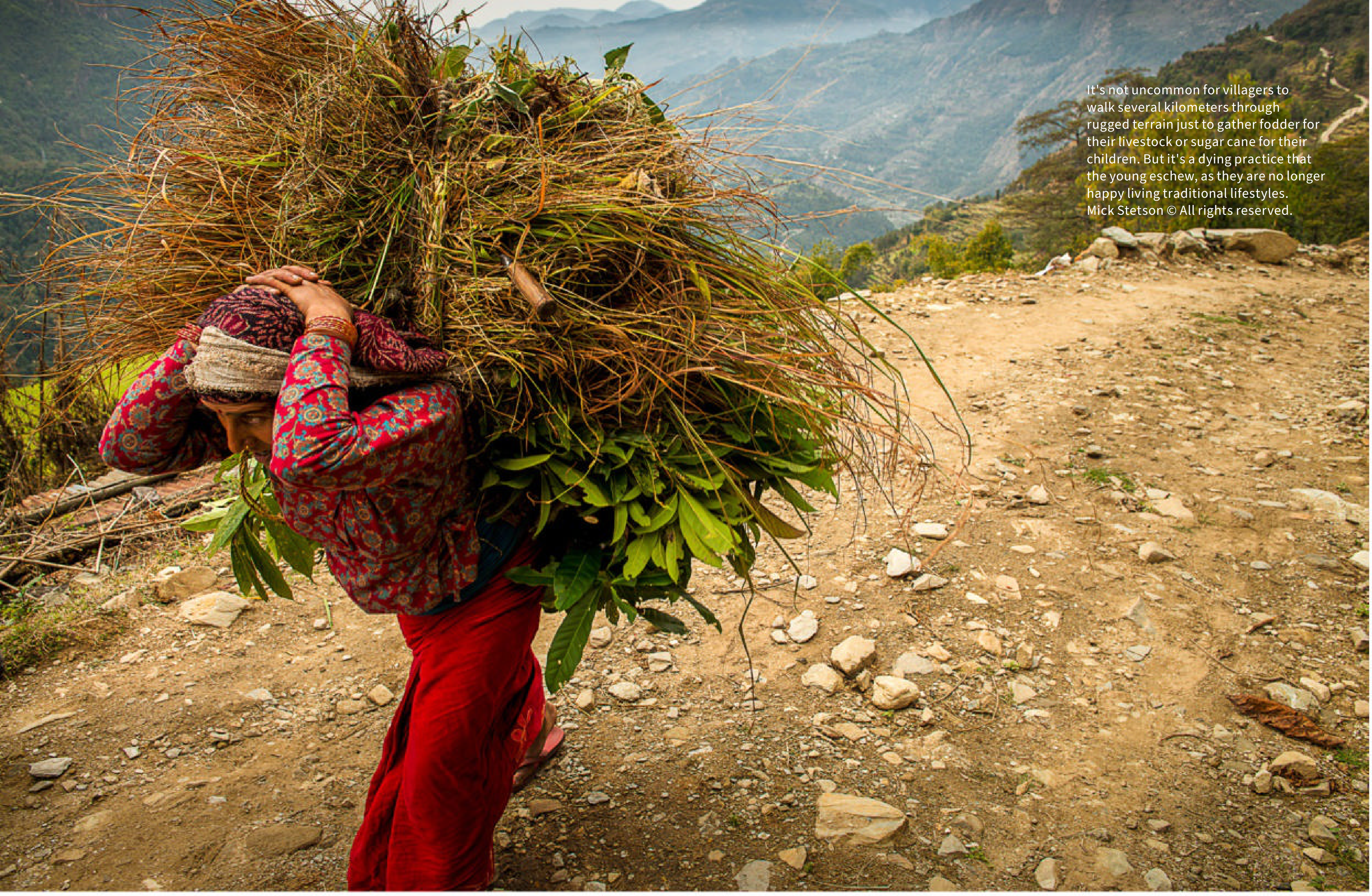
Priya and Pratima's grandmother looks after several children whose single parents work in the fields or forests.
Mick Stetson © All rights reserved.

Ghost Villages

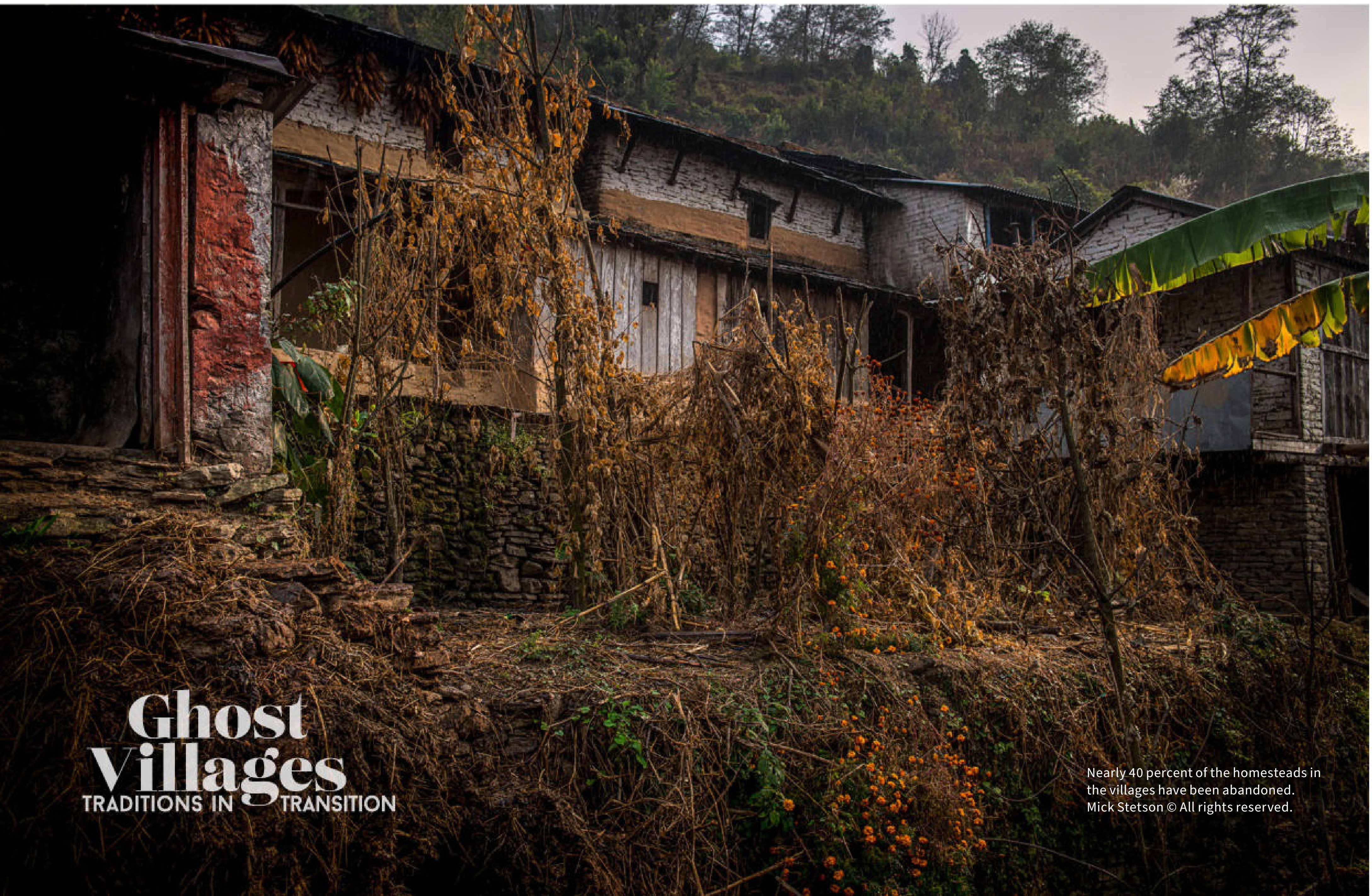
TRADITIONS IN TRANSITION

BY MICK STETSON

“Pratima Gurung knows ten people who left her village to work overseas. Today, the young are no longer happy living traditional lifestyles; instead, they dream of the success the modern world promises. In Nepal's rural villages, only a few people remain. What were once thriving, autonomous villages 30 years ago are now filled with abandoned houses and uncultivated fields. The tragedy is that



It's not uncommon for villagers to walk several kilometers through rugged terrain just to gather fodder for their livestock or sugar cane for their children. But it's a dying practice that the young eschew, as they are no longer happy living traditional lifestyles.
Mick Stetson © All rights reserved.



Nearly 40 percent of the homesteads in the villages have been abandoned.
Mick Stetson © All rights reserved.

On the southern slopes of the Annapurnas, hill tribes have been practicing subsistence farming for centuries. The rugged, mountainous terrain ensured that places like this were reliable zones of refuge for those who wanted to live autonomously. Mick Stetson © All rights reserved.

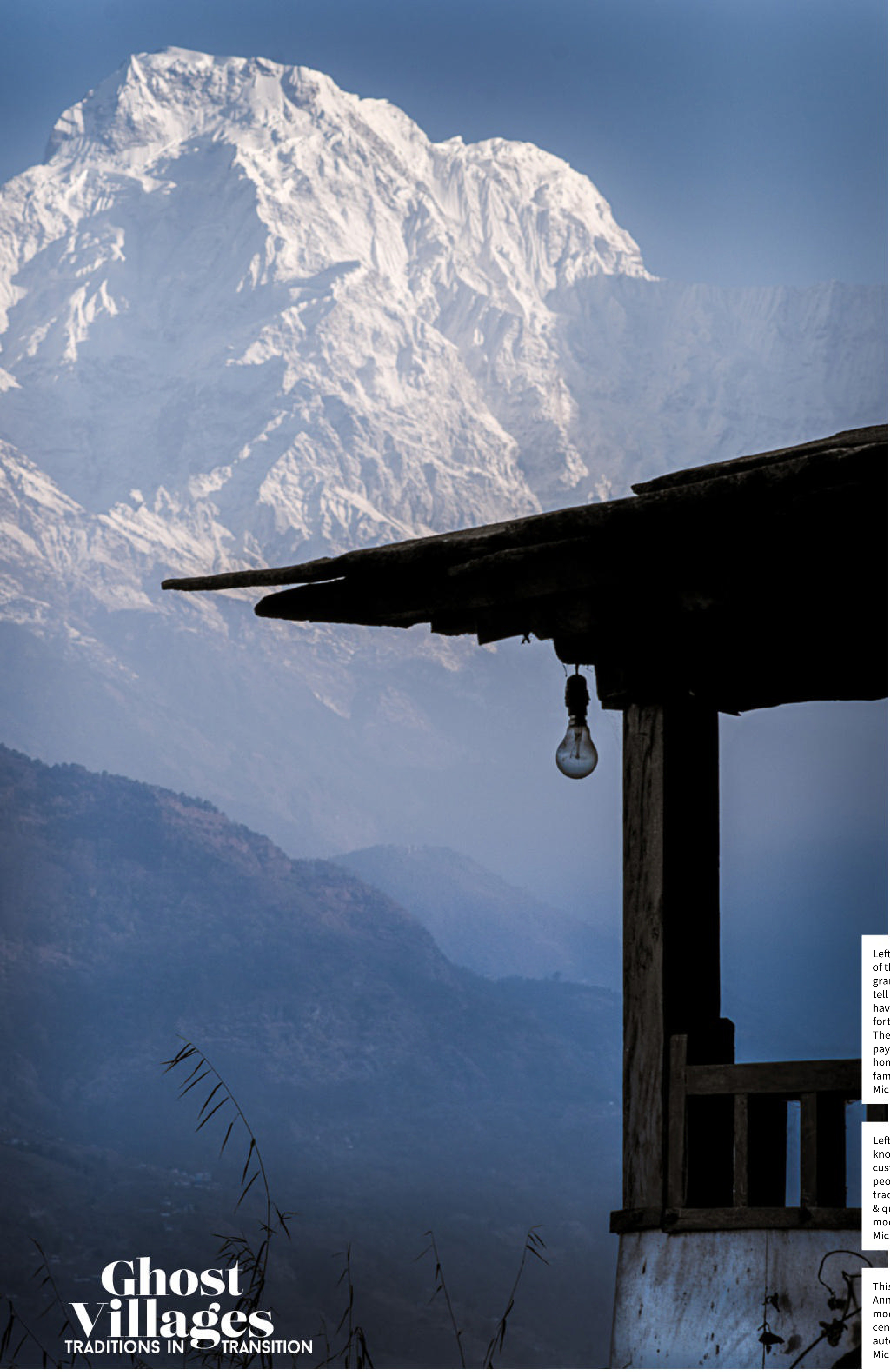
The traditions that helped these communities survive and flourish for centuries are at risk of vanishing, taking with them the vast archive of knowledge, expertise, and imagination that make up the complexity and diversity of their culture. Until the end of the 18th century, stateless people (autonomous, self-governed) occupied most of the world's landmass — forests, steppes, deserts, mountains, and other remote areas. With the advent of the industrial revolution, state powers needed laborers, so they began a large enclosure movement that would eventually enroll stateless people.

In Southeast Asia, including Nepal and India, this took place in the late 20th century. The oldest state-building strategy is to establish permanent settlements that pay tribute/taxes to the political center, usually under the guise of "civilizing" the barbarians. It would appear that in our modern era, this activity has ended, yet if we substitute other words, like "development," "progress," or "globalization," then it's apparent that the political agenda of the past is still alive today.

Almost every home in the village has a son or daughter working overseas. If they are married, then their spouse remains in the village, taking care of the children and maintaining their farm. Mick Stetson © All rights reserved.

> My photographic interests are centered on the diversity of people and how they express their unique cultural identities.
> This project is important because it shows some of the hidden costs of modern industrialization and its accompanying lifestyle. It demonstrates the price of progress, not only of the waste it generates, but also its impact on cultural traditions and identity — in particular, the loss of diverse artistic, intellectual and spiritual expression that collectively defines the human experience as lived until now.

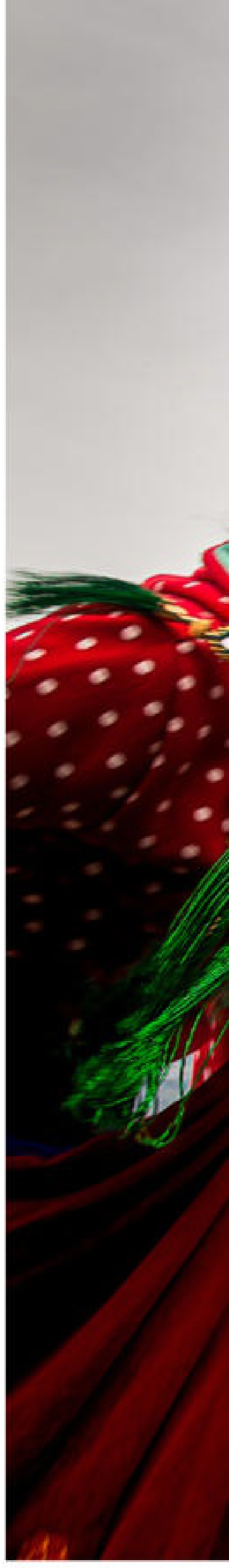
Ghost Villages
TRADITIONS IN TRANSITION

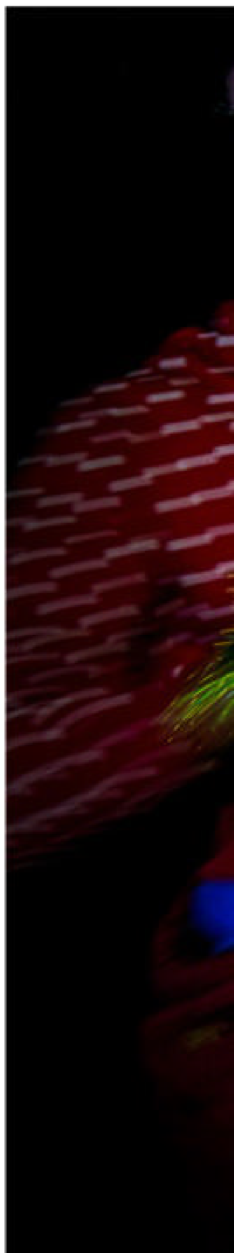


Left Page Top: The grand matriarch of this Gurung village (Priya's grandmother) and her daughter tell stories of young people who have left the village to seek their fortunes in the modern world. They tell us how the remittance payments these workers send home have become one of the family's main sources of income.
Mick Stetson © All rights reserved.

Left Page Bootom: Nanda's wife knows the value of these ancient customs, but many of the young people from the village think these traditions are a total waste of time & question their relevance in the modern world.
Mick Stetson © All rights reserved.

This Page: In the shadow of the Annapurna range, the allure of modern amenities is supplanting centuries of self-sufficient autonomy.
Mick Stetson © All rights reserved.





Ghost Villages
TRADITIONS IN TRANSITION

Priya Gurung knows at least ten people who left her village to work overseas. Today, the young are no longer happy living traditional lifestyles; instead, they dream of the success the modern world promises.
Mick Stetson © All rights reserved.

Pratima Gurung, like her sister and other young teenagers in rural Nepal, imagines a life far better than the one she lives in the village. Although there are many stories of success, there are also many tragic ones, making the elders reconsider their former recommendations.
Mick Stetson © All rights reserved.

Bottom: Some migrant workers report that life was easier in the village. But without tangible evidence, this message is overlooked by the few young people who remain. Will Priya, Pratima, and their friends follow the allure of modern society or return to their cultural roots? These are the choices they soon need to make. Mick Stetson © All rights reserved.

Ghost Villages

TRADITIONS IN TRANSITION

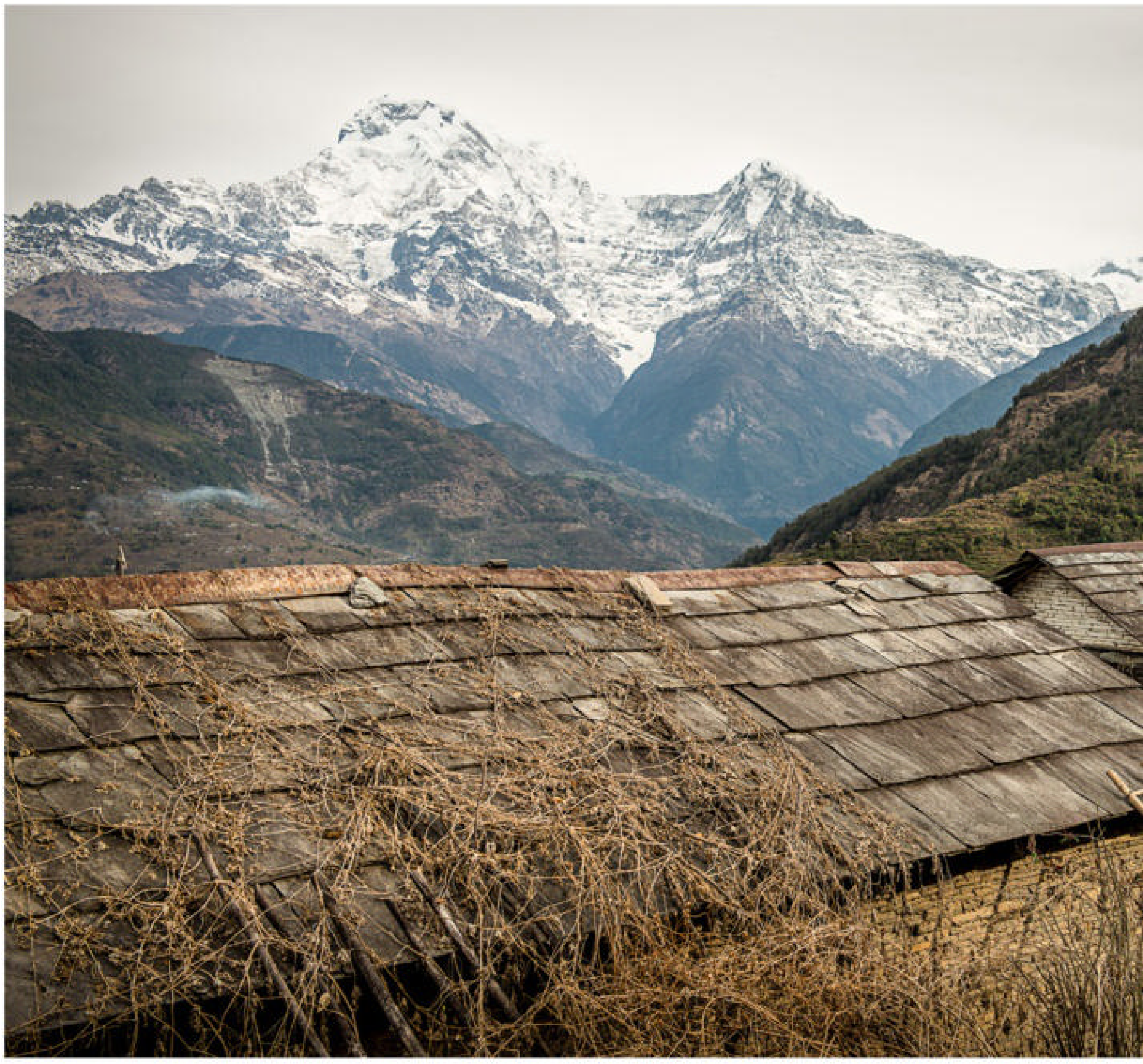
© mick STETSON

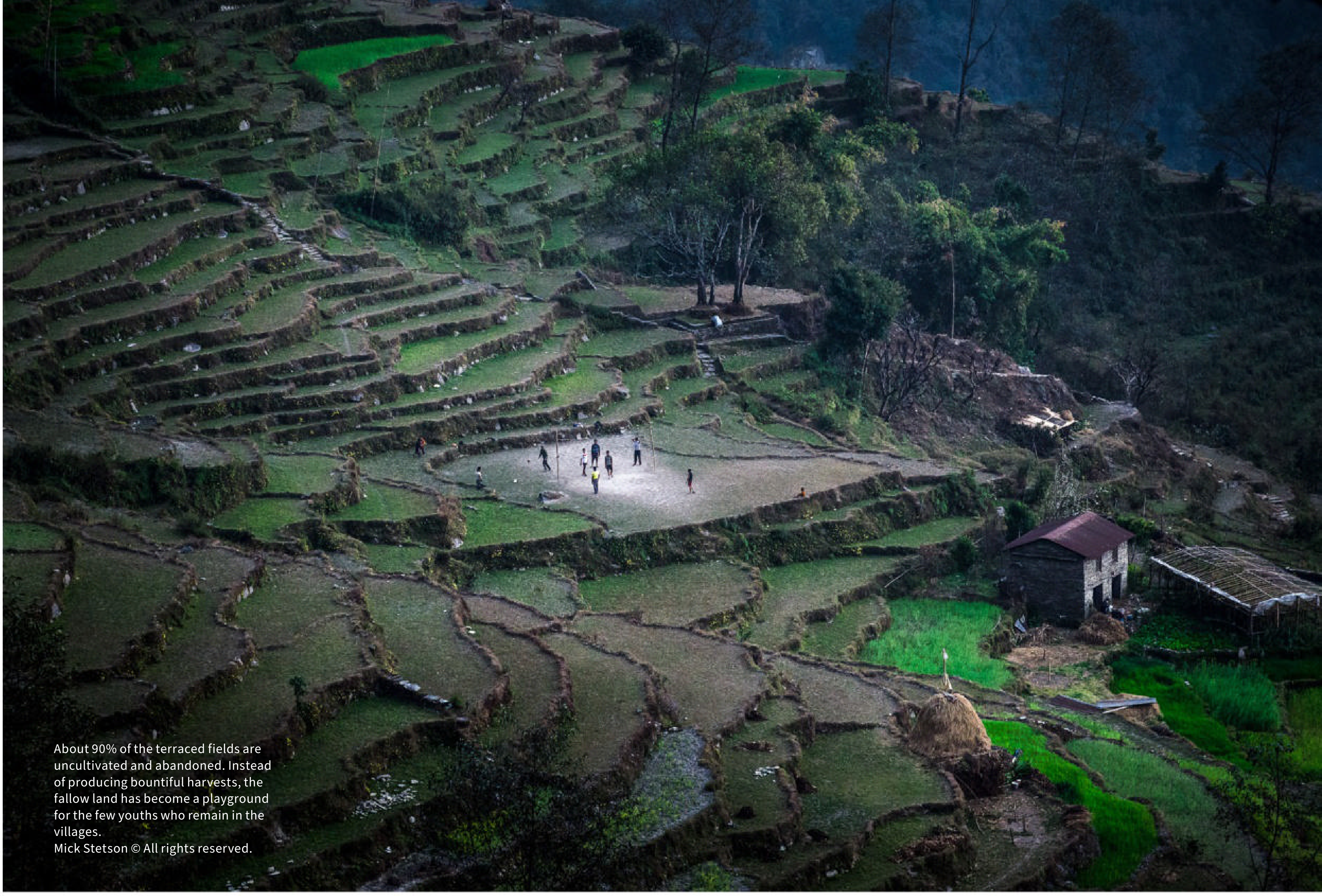
MICK STETSON

MICK STETSON is a photojournalist and freelance photographer who specializes in documenting cultures and people from remote regions within Asia as well as other social issues concerning the disadvantaged or disenfranchised members of modern society.

Regarding cultures, Mick focuses mainly on diminishing cultures and cultures that are transitioning or transforming due to the encroachment of modernity. He is especially interested in the effects of globalization on the traditional lifestyles of various ethnic groups and how it affects their individual and cultural freedom.

Pertaining to social issues, Mick strives to give marginalized members of a society a voice, which is usually silenced. He works with these members over long periods in order to gain the access and trust necessary to produce intimate, emotionally-charged photographs that take the viewer viscerally into these people's worlds.





About 90% of the terraced fields are uncultivated and abandoned. Instead of producing bountiful harvests, the fallow land has become a playground for the few youths who remain in the villages.
Mick Stetson © All rights reserved.

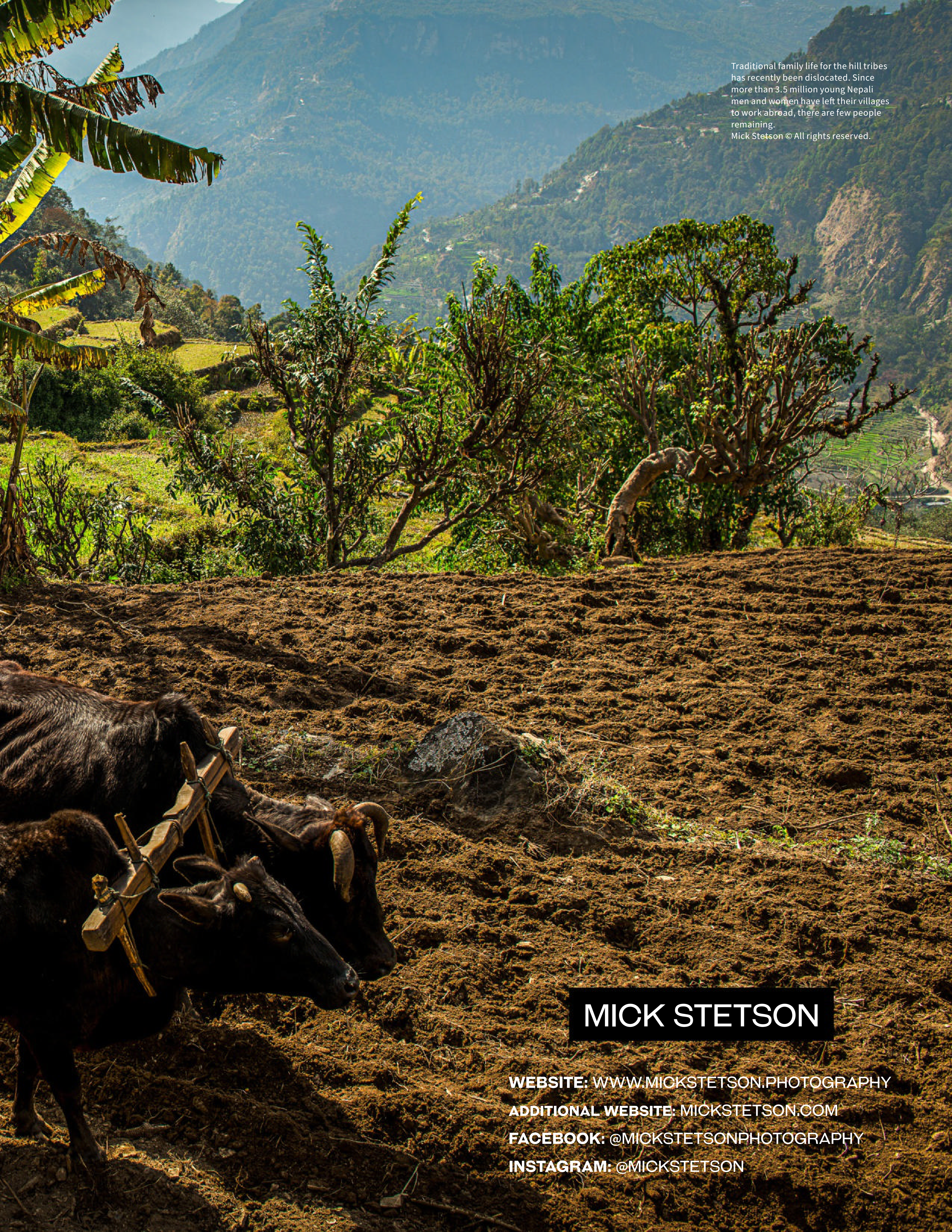
"The village has changed dramatically," recounts Laxmi Gurung, "it used to be bustling with activity and so many people. Now there are few people and fewer who own buffalos or chickens. The younger generations expect comfort and convenience without working for it. That's why so many of them are leaving."
Mick Stetson © All rights reserved.

A light rain falls as Durga Beekae maneuvers his oxen through the fallow land, preparing it for the seasonal sowing of wheat. Durga is one of the few youths who has remained in his village, choosing to follow the traditions of his ancestors instead of working abroad.
Mick Stetson © All rights reserved.

Ghost Villages

TRADITIONS IN TRANSITION

Ghost Villages
TRADITIONS IN TRANSITION



Traditional family life for the hill tribes has recently been dislocated. Since more than 3.5 million young Nepali men and women have left their villages to work abroad, there are few people remaining.
Mick Stetson © All rights reserved.

MICK STETSON

WEBSITE: WWW.MICKSTETSON.PHOTOGRAPHY

ADDITIONAL WEBSITE: MICKSTETSON.COM

FACEBOOK: @MICKSTETSONPHOTOGRAPHY

INSTAGRAM: @MICKSTETSON

“Seeking”

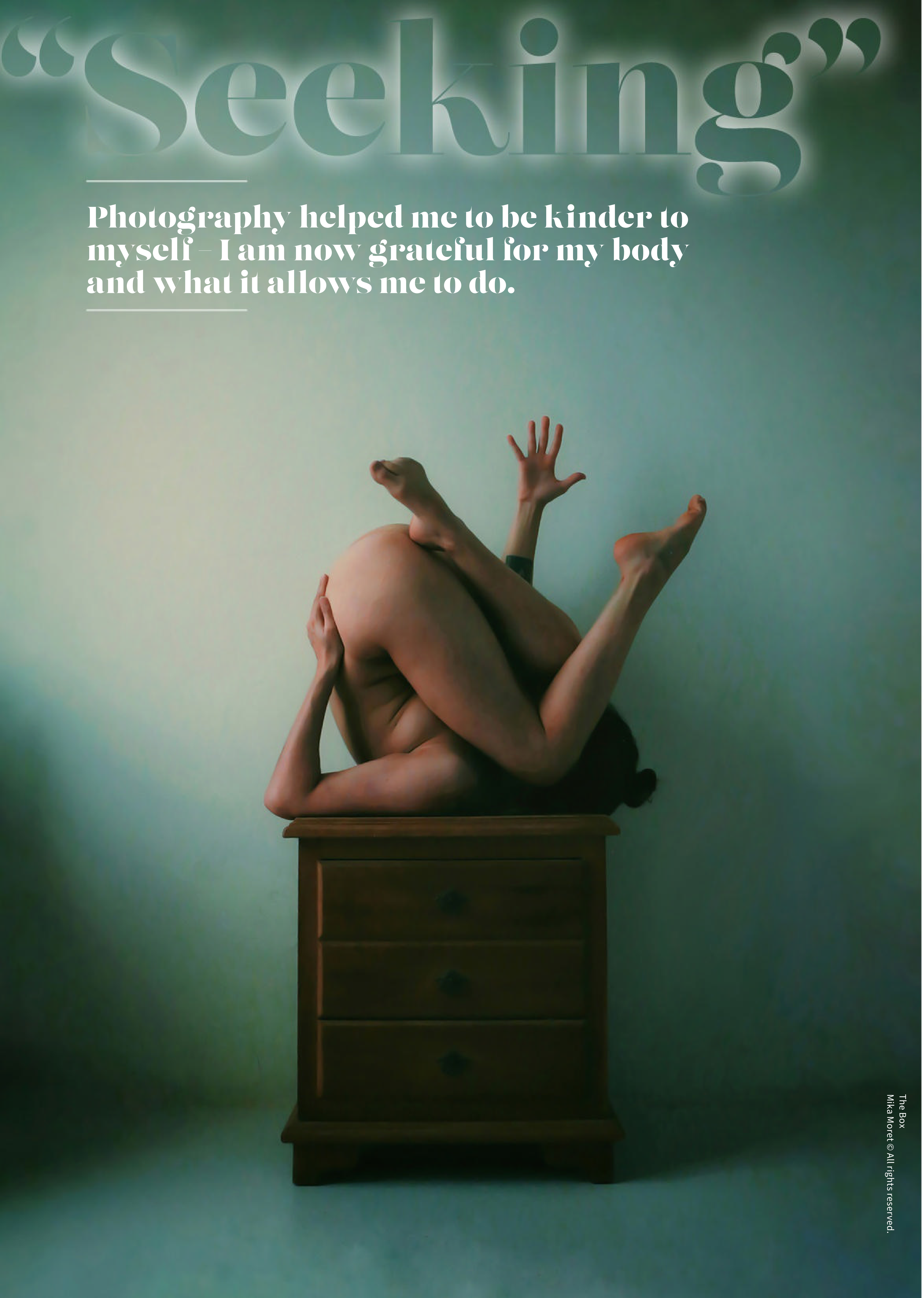
BY MIKA MORET

Connections
Mika Moret © All rights reserved.

> “Now I see photography as a way to know different parts of me and explore my body. It helps me get in touch with a deeper level of self-love and self-worth.”
>
> - MIKA MORET

“Seeking”

Photography helped me to be kinder to myself – I am now grateful for my body and what it allows me to do.



The Box
Mika Moret © All rights reserved.

“Seeking”

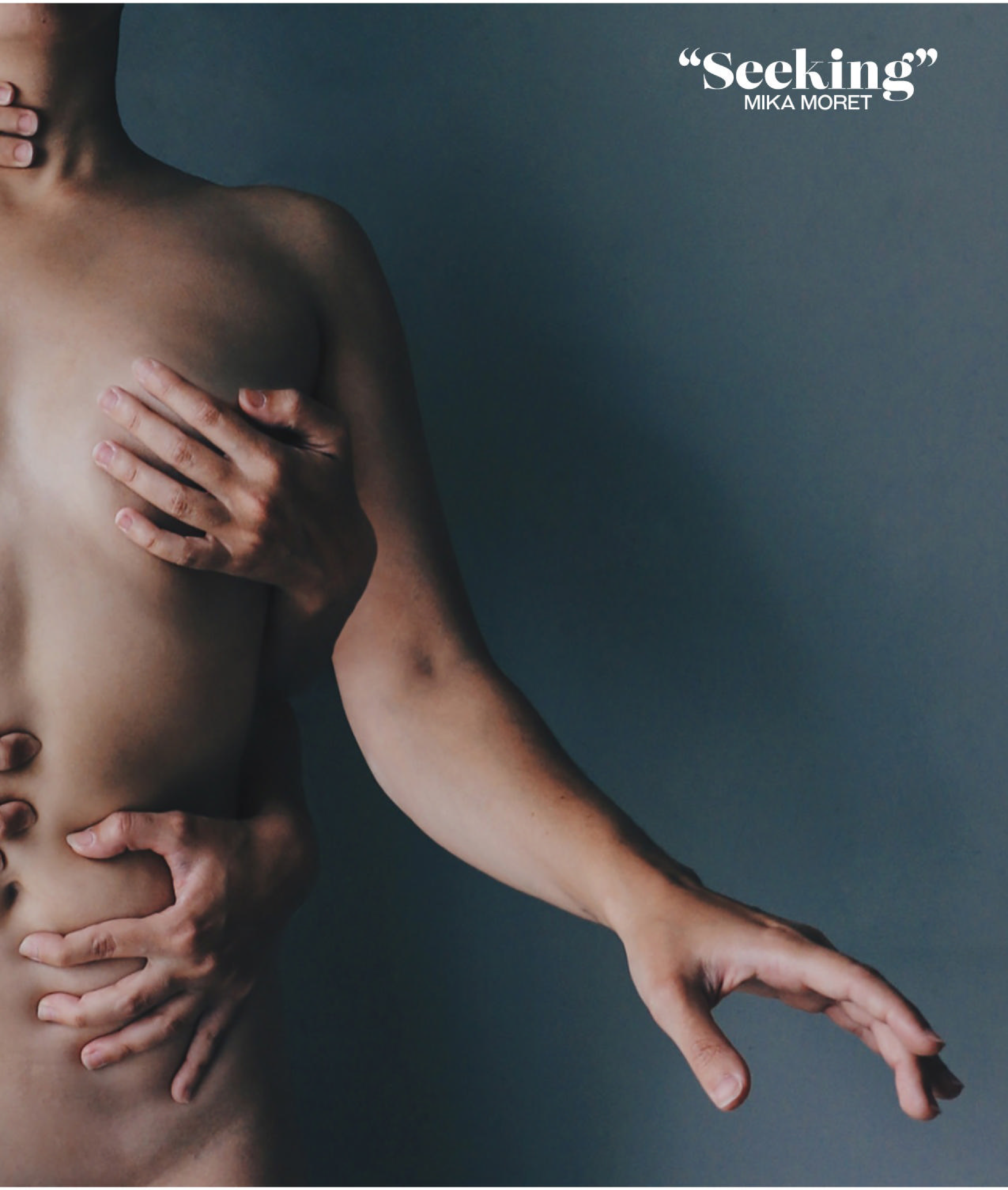
MIKA MORET

Photography has been a part of my life since my early adolescence. I grew up in a big city in Brazil and always had a sense of longing for my place in this world. My love for photography started when my father bought me a small digital camera, and I loved spending whole afternoons exploring my surroundings with it - and how I could experience the world around me from a completely new perspective. With a few changes in ISO and shutter speed, I could make a day out of a dark night; or bring warmth to a rainy day just by changing the image colors. I was obsessed with the idea I could keep ephemeral things alive forever.

Top: Archetype
Mika Moret © All rights reserved.

Right: Touch
Mika Moret © All rights reserved.

To Be A Woman
Mika Moret © All rights reserved.



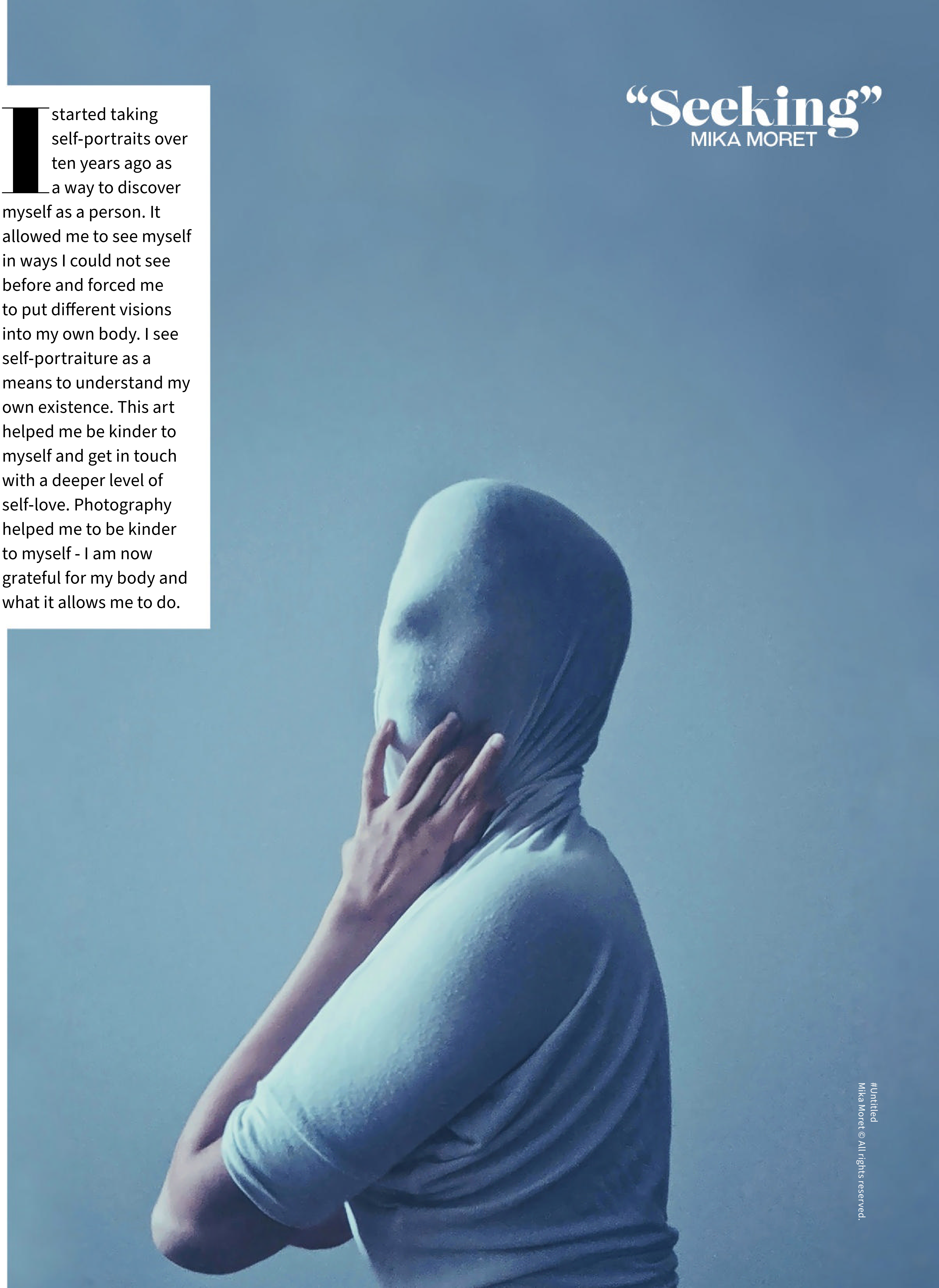
“Seeking”

MIKA MORET

“Seeking”

MIKA MORET

I started taking self-portraits over ten years ago as a way to discover myself as a person. It allowed me to see myself in ways I could not see before and forced me to put different visions into my own body. I see self-portraiture as a means to understand my own existence. This art helped me be kinder to myself and get in touch with a deeper level of self-love. Photography helped me to be kinder to myself - I am now grateful for my body and what it allows me to do.

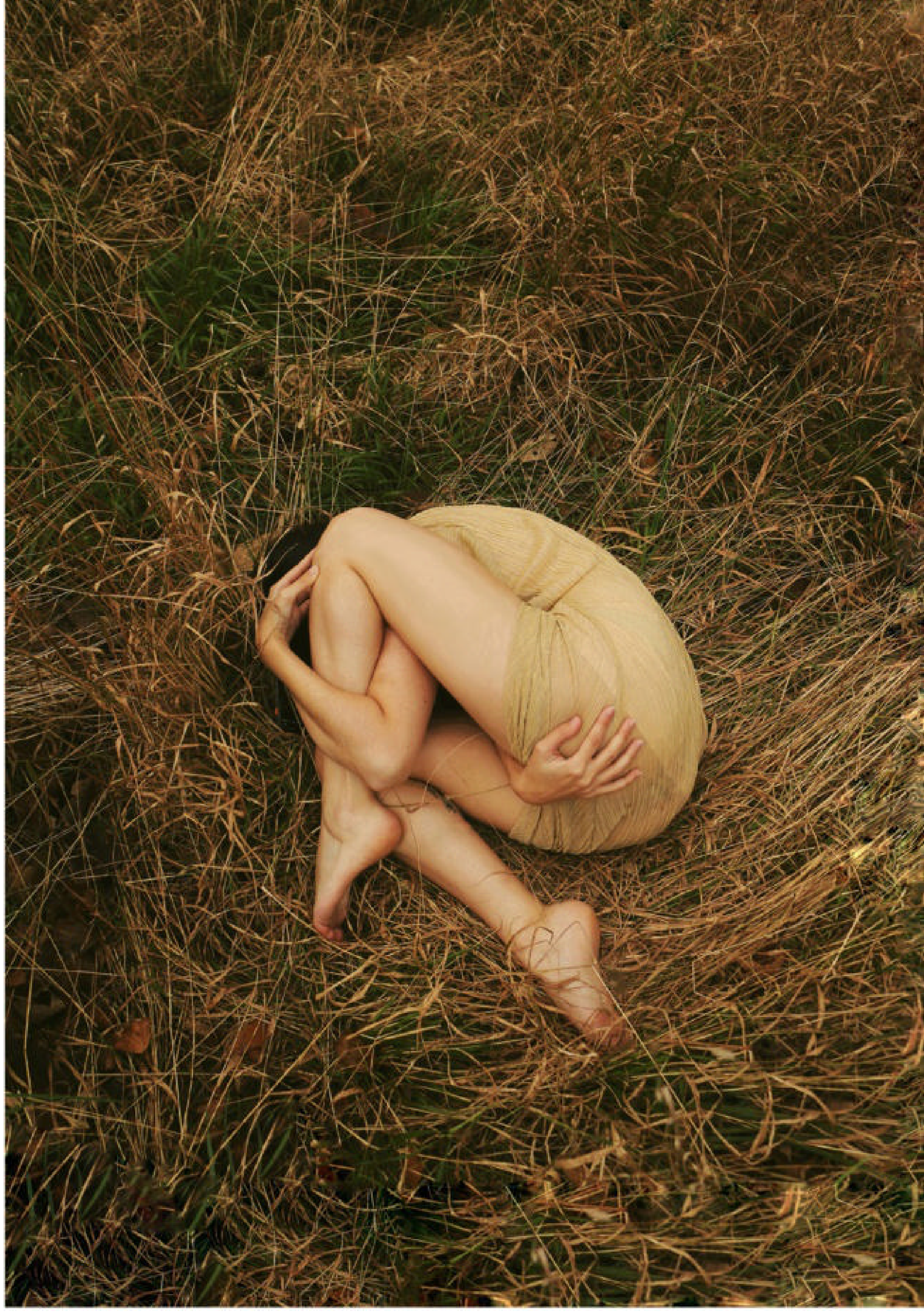


#Untitled
Mika Moret © All rights reserved.

MIKA MORET

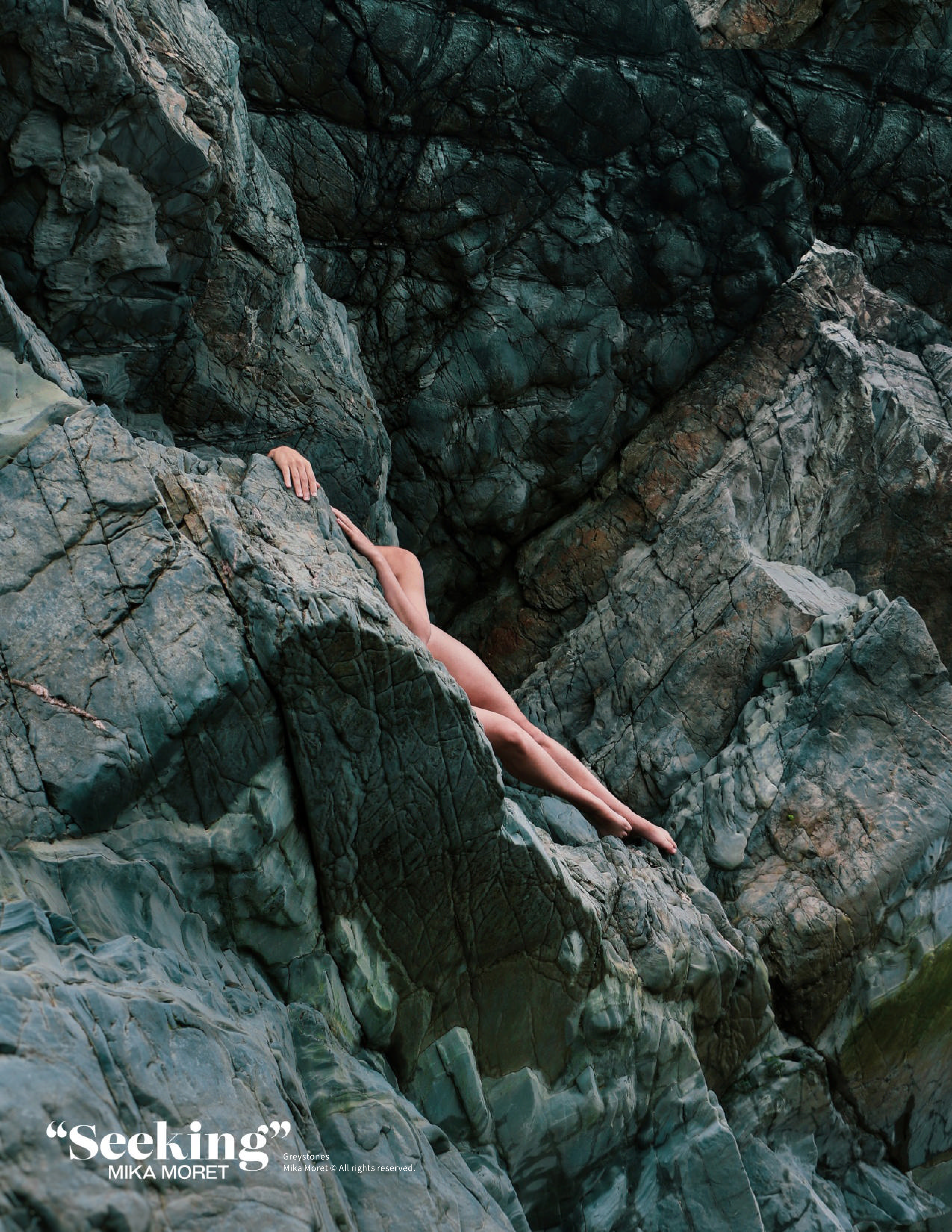
Mika Moret is an internationally award-winning Brazilian photographer and visual storyteller.
Her passion for photography began as a child when her father brought her a gift, a small digital camera, and with it, Mika began her journey of discovery and making miracles, especially in creating unique self-portraits. In the past years, Moret has exhibited her work in Solo and Group exhibitions around the world, including a solo exhibition at College Lane Gallery (former CC Gallery) in Howth, Ireland, in June/2021 and a collective exhibition dedicated to abstract art as part of the Five Lamps Arts Festival in Dublin, Ireland; April/2022.

Moret's work has been published in international publications, such as on the Cover of Bealtaine Magazine (an independent Irish magazine for Literature and Arts, April/2022) as well as on the cover of the ViVid Project: fundraising magazine created by Sunny Sardini for Minding Creative Minds; May/2021.



Top: The Seed
Mika Moret © All rights reserved.

Mika Moret has been awarded international awards, including the Neutral Density Awards in 2022, The International Photography Awards (IPA) in the "non-professional" people category: Official Jury Selection and Honorable Mention; September/2022, The Prix de la Photographie, Paris (PX3) Awards in the "non-professional" category: Second place in Portraiture and Gold Prize in Self Portrait; August/2022.



“Seeking”

MIKA MORET

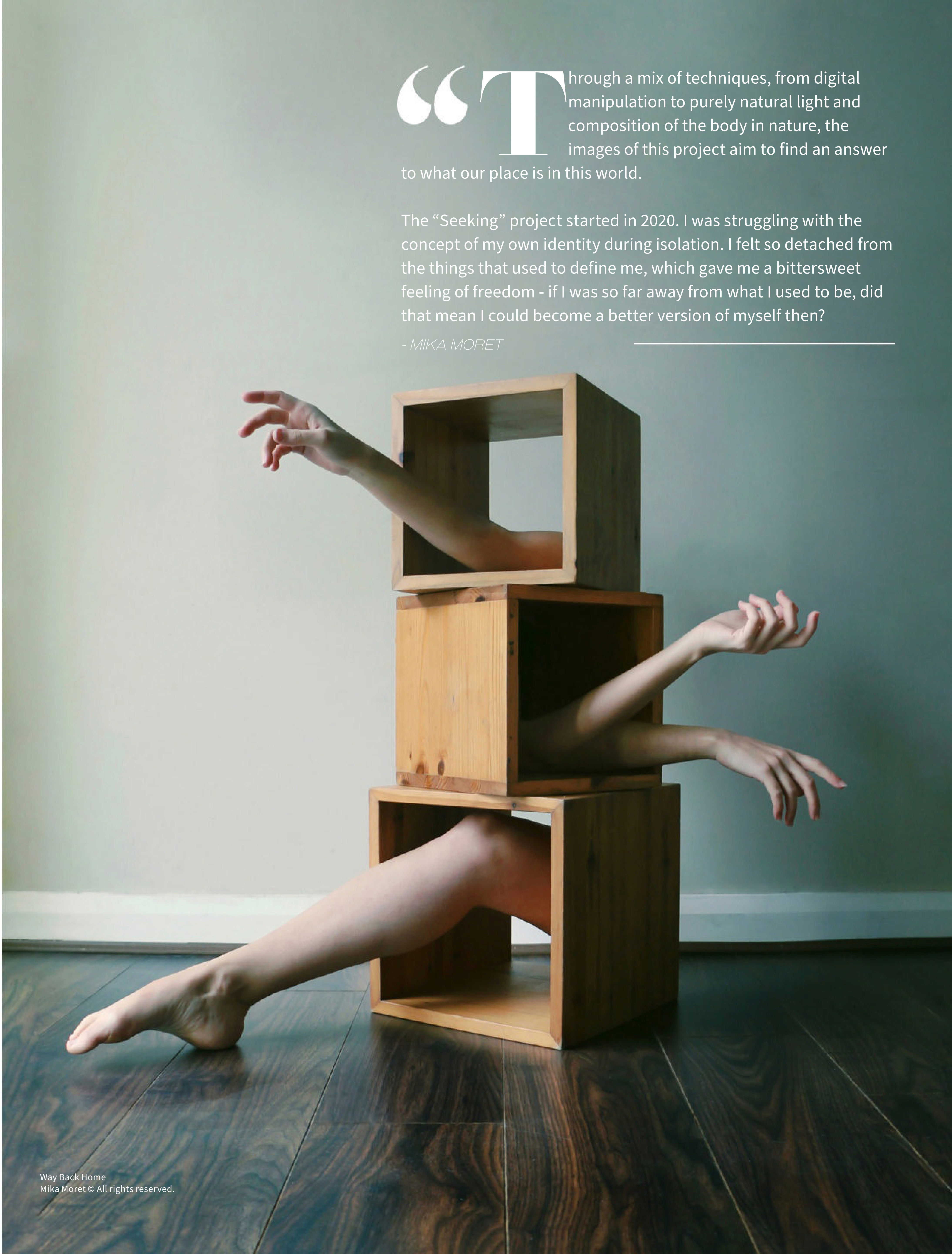
Greystones

Mika Moret © All rights reserved.

“Through a mix of techniques, from digital manipulation to purely natural light and composition of the body in nature, the images of this project aim to find an answer to what our place is in this world.

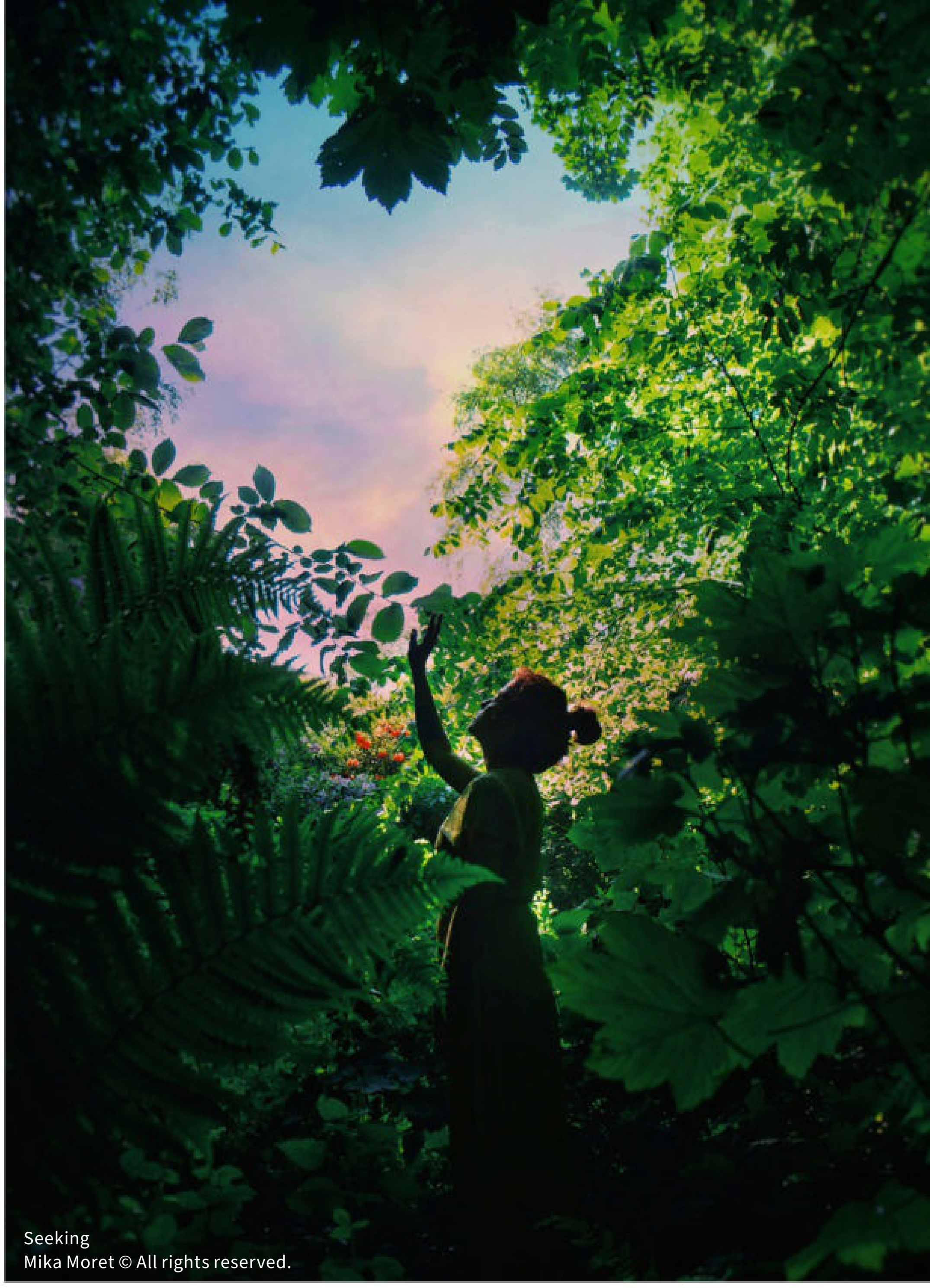
The “Seeking” project started in 2020. I was struggling with the concept of my own identity during isolation. I felt so detached from the things that used to define me, which gave me a bittersweet feeling of freedom - if I was so far away from what I used to be, did that mean I could become a better version of myself then?

- MIKA MORET



Way Back Home
Mika Moret © All rights reserved.

For The Lover
Mika Moret © All rights reserved.



Seeking
Mika Moret © All rights reserved.

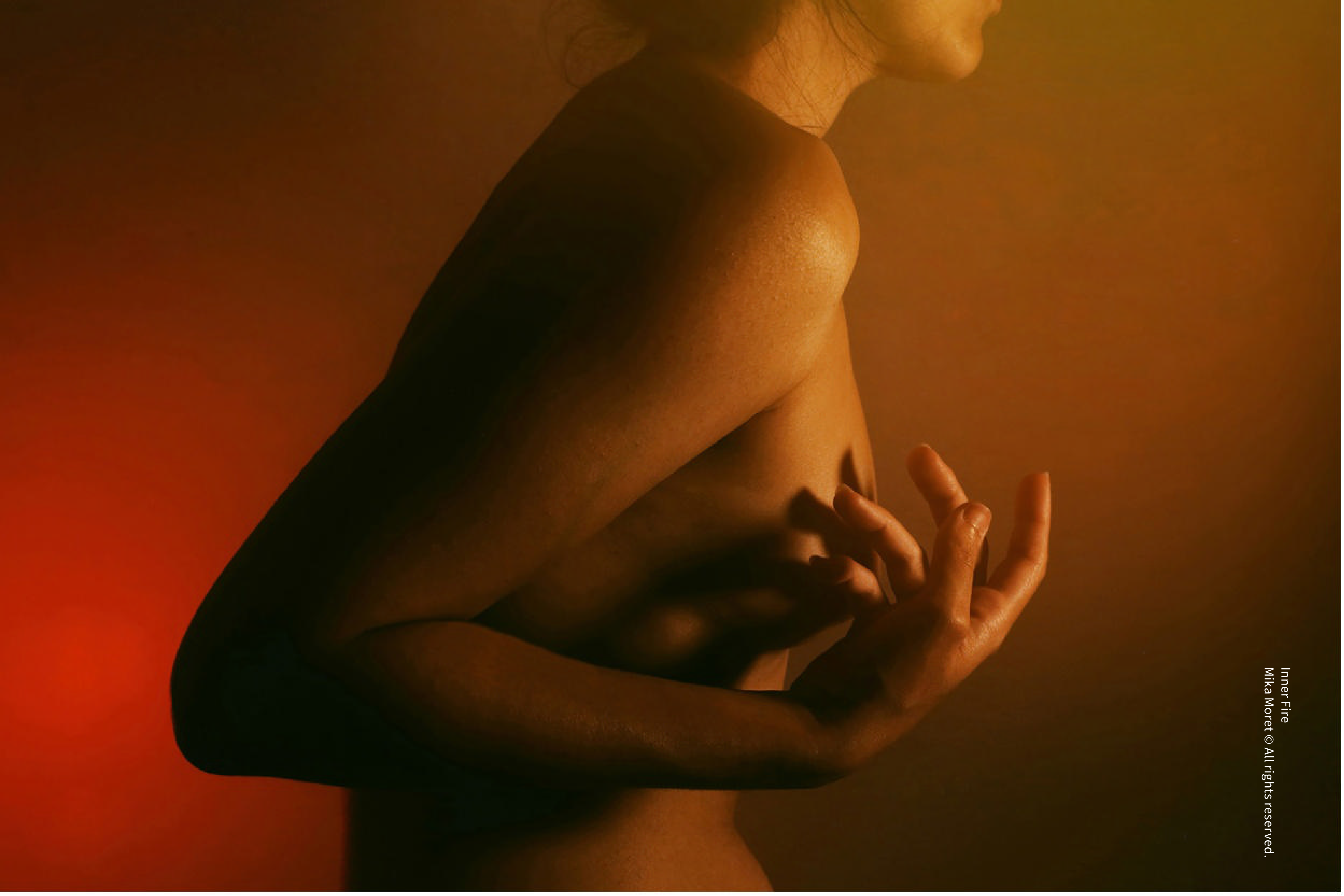
Return To Self
Mika Moret © All rights reserved.

Tree Of Life
Mika Moret © All rights reserved.

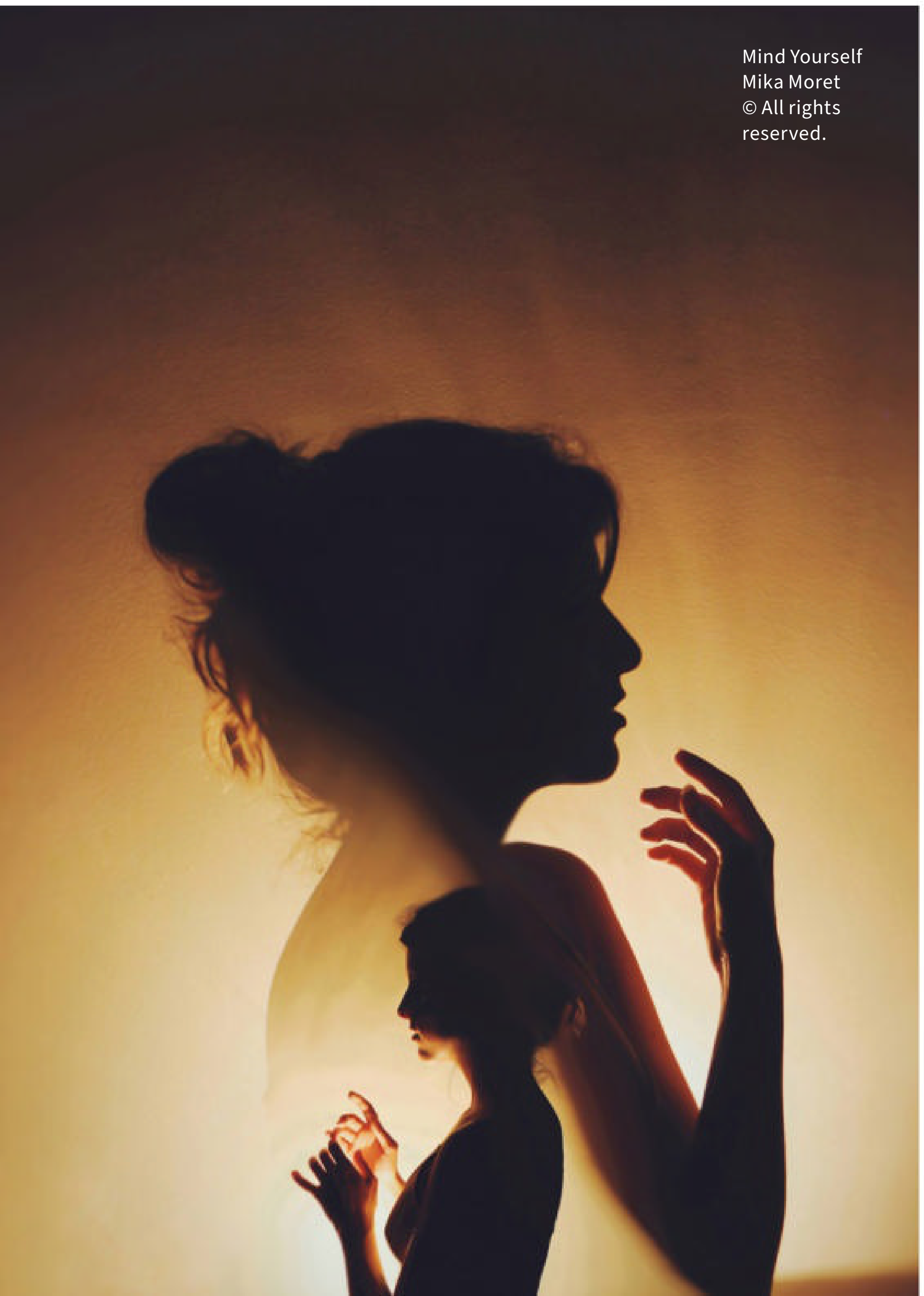
“Seeking”

MIKA MORET

> “ I felt so detached from the things that used to define me, which gave me a bittersweet feeling of freedom – if I was so far away from what I used to be, did that mean I could become a better version of myself then?



Inner Fire
Mika Moret © All rights reserved.



Mind Yourself
Mika Moret
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> **“Through a mix of techniques, from digital manipulation to purely natural light and composition of the body in nature, the images of this Project aim to find an answer to what our place is in this world.**

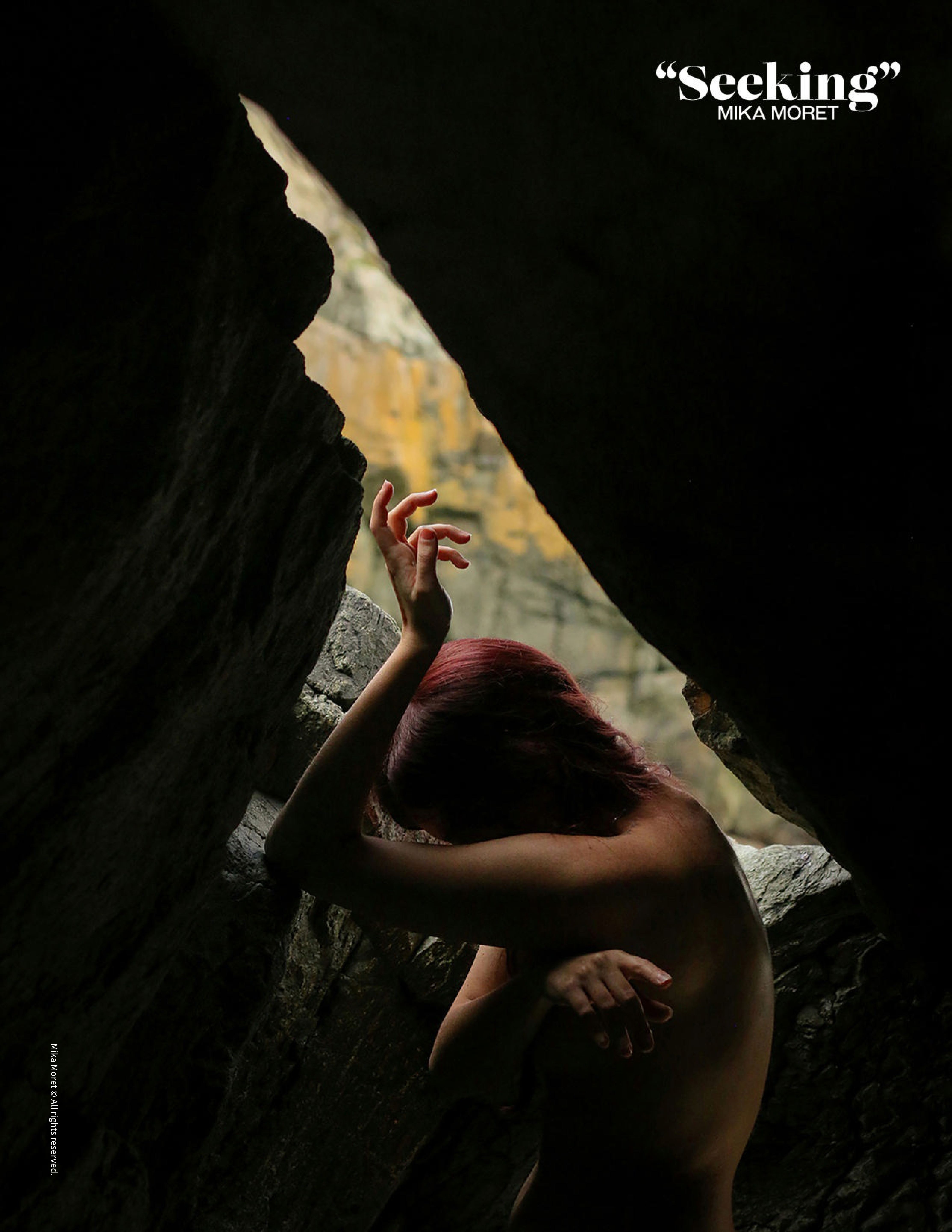
MIKA MORET

PORTFOLIO:
MIKAMORETPHOTOGRAPHY.WORDPRESS.COM

INSTAGRAM: @MIKAMORET

“Seeking”

MIKA MORET



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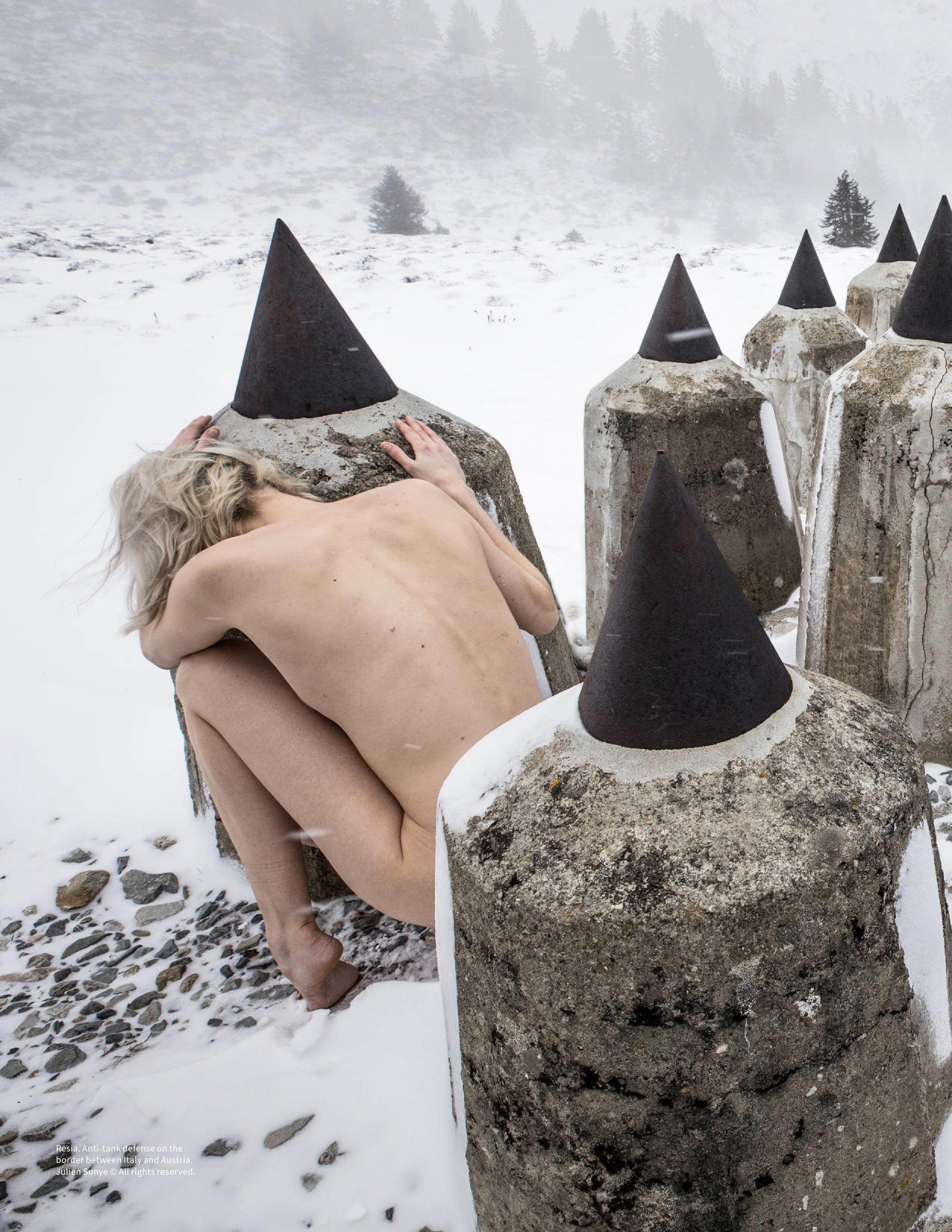
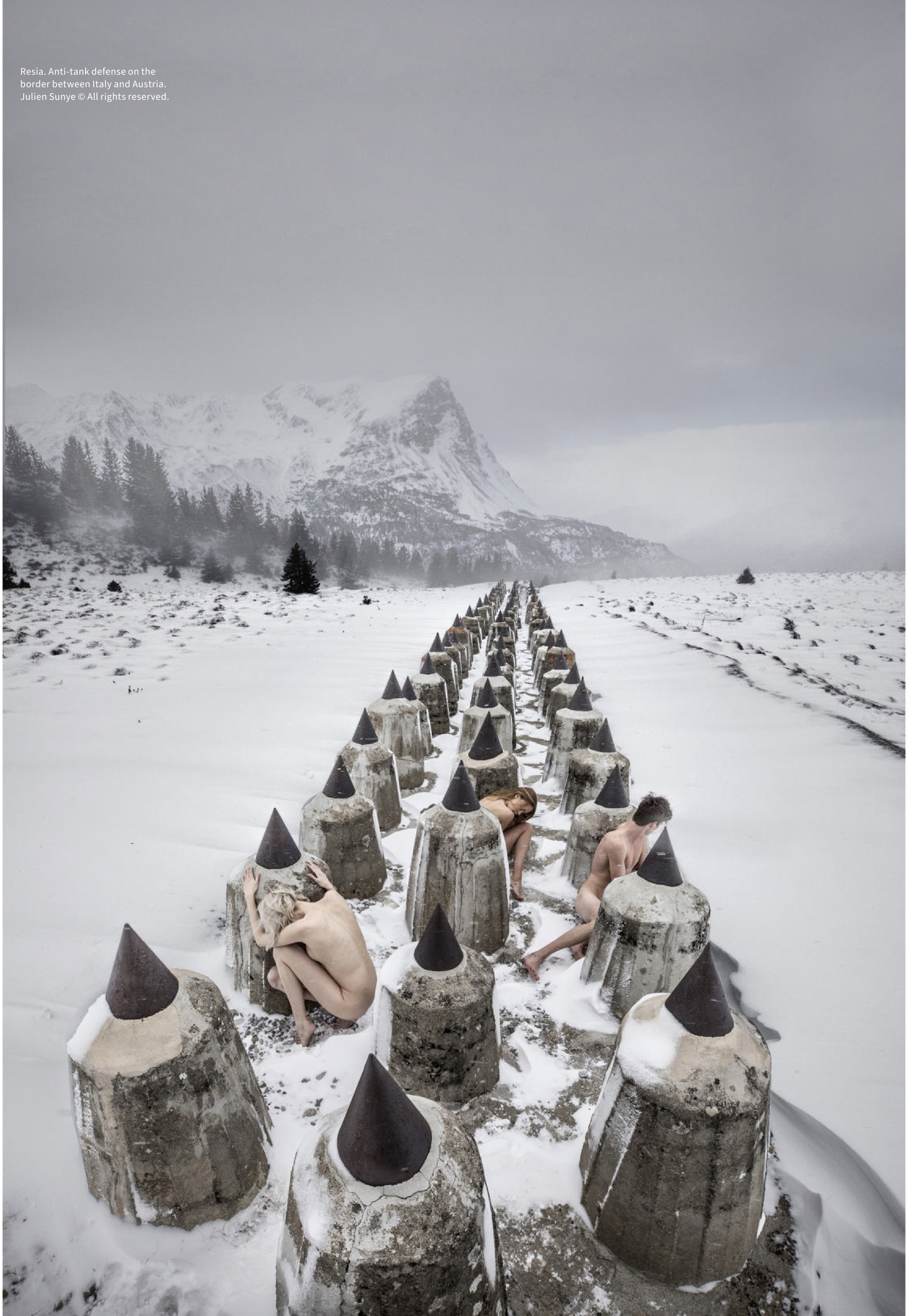


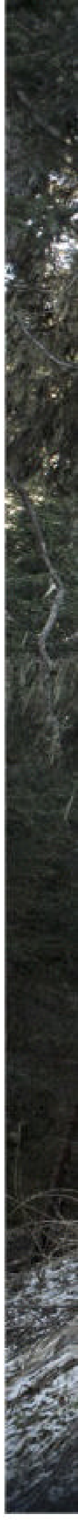
Resia. Anti-tank defense on the border between Italy and Austria. Julien Sunye © All rights reserved.

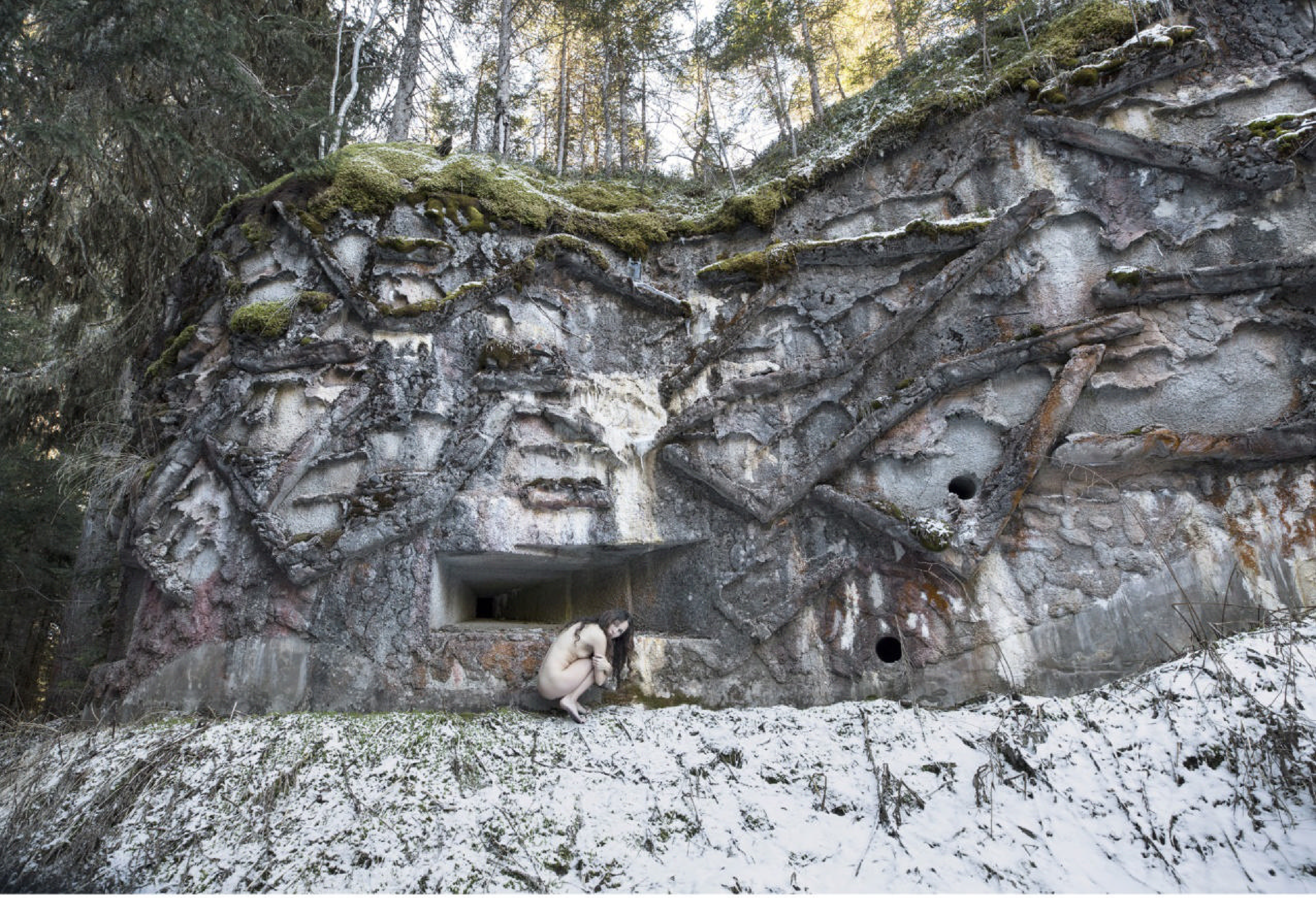
JULIEN SUNYE

BLACK HOLES



Resia. Anti-tank defense on the border between Italy and Austria. Julien Sunye © All rights reserved.





Kreuzberg pass. A fortification in Italy, part of the Alpine wall near the border with Austria.
Julien Sunye © All rights reserved.

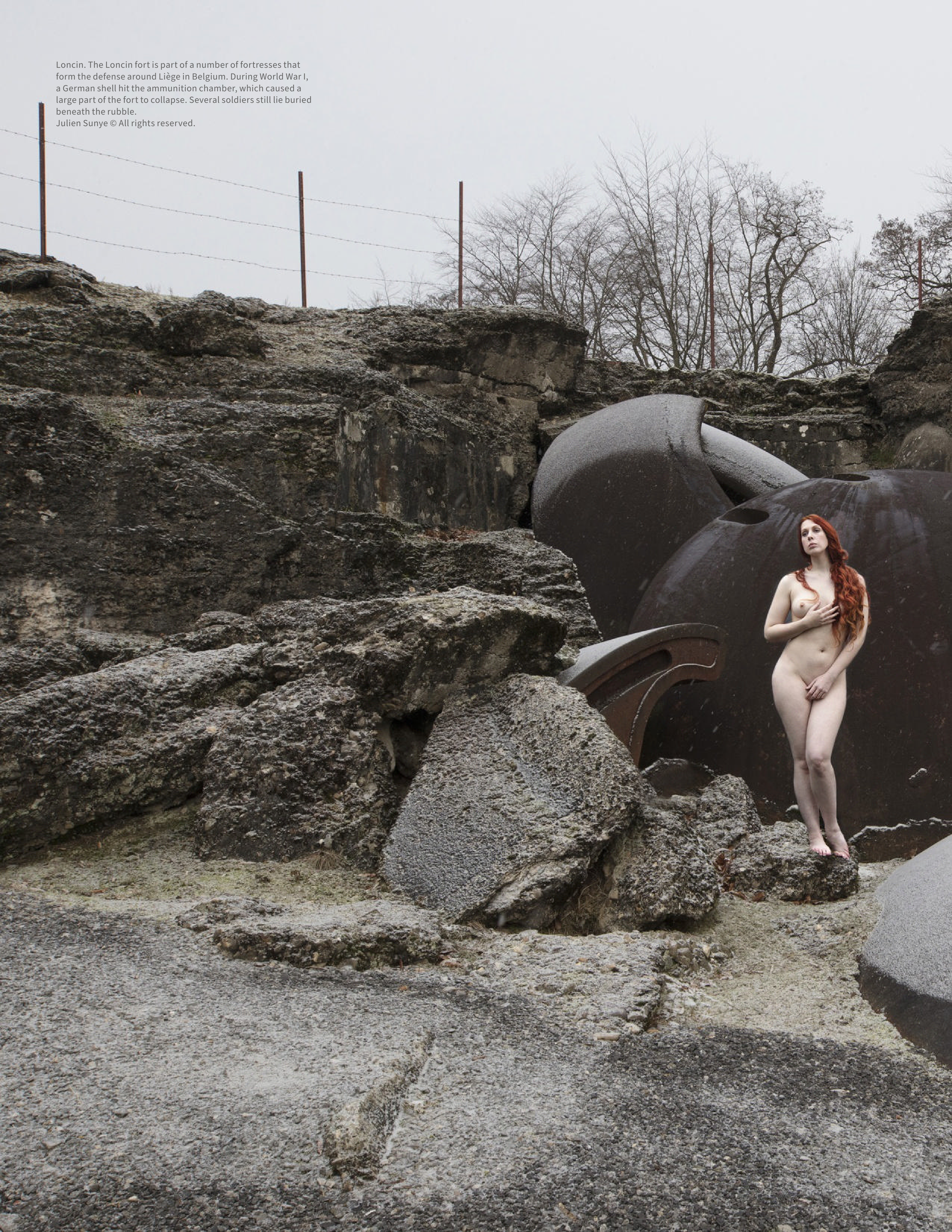
JULIEN SUNYÉ

BLACK HOLES

In 2016 I passed through Verdun, France, to have a look at the battlefields of the First World War. That year, preparations were made to celebrate the 100th anniversary of the end of that war. A few months before, they had just celebrated Freedom Day in The Netherlands, which refers to the liberation from Nazi Germany. While looking at the bomb craters surrounding the city of Verdun, it struck me that despite all these celebrations, the idea that we live in peace is an illusion. The bombs are falling somewhere else, far away, out of sight, the fighting has shapeshifted into economic forms with the exploitation of people in poorer countries, and the planet is burning up with natural resources becoming ever scarcer and many living species dying out. I was wondering when the bombs would return to Europe.

I decided to make a triptych featuring a nude woman stuck in these landscapes changed by war.

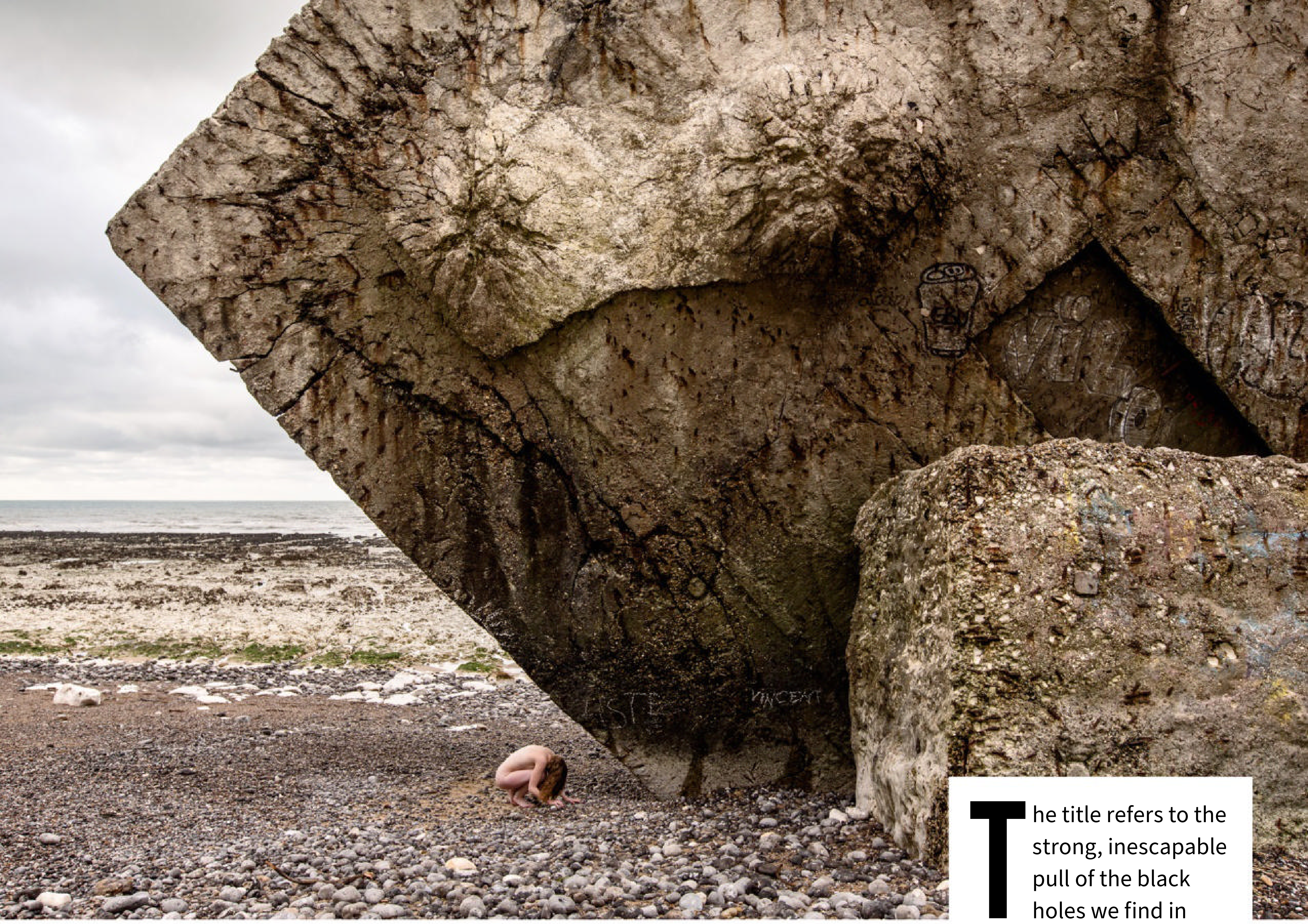
As I was looking for interesting landscapes to include in this small project, I came across so many that I ended up spending years traveling to these locations to photograph them. The project features many different locations across seven European countries and resulted in the creation of the book Black Holes, prefaced by Arnon Grunberg and published by Lecturis Publishers.



Loncin. The Loncin fort is part of a number of fortresses that form the defense around Liège in Belgium. During World War I, a German shell hit the ammunition chamber, which caused a large part of the fort to collapse. Several soldiers still lie buried beneath the rubble.
Julien Sunye © All rights reserved.

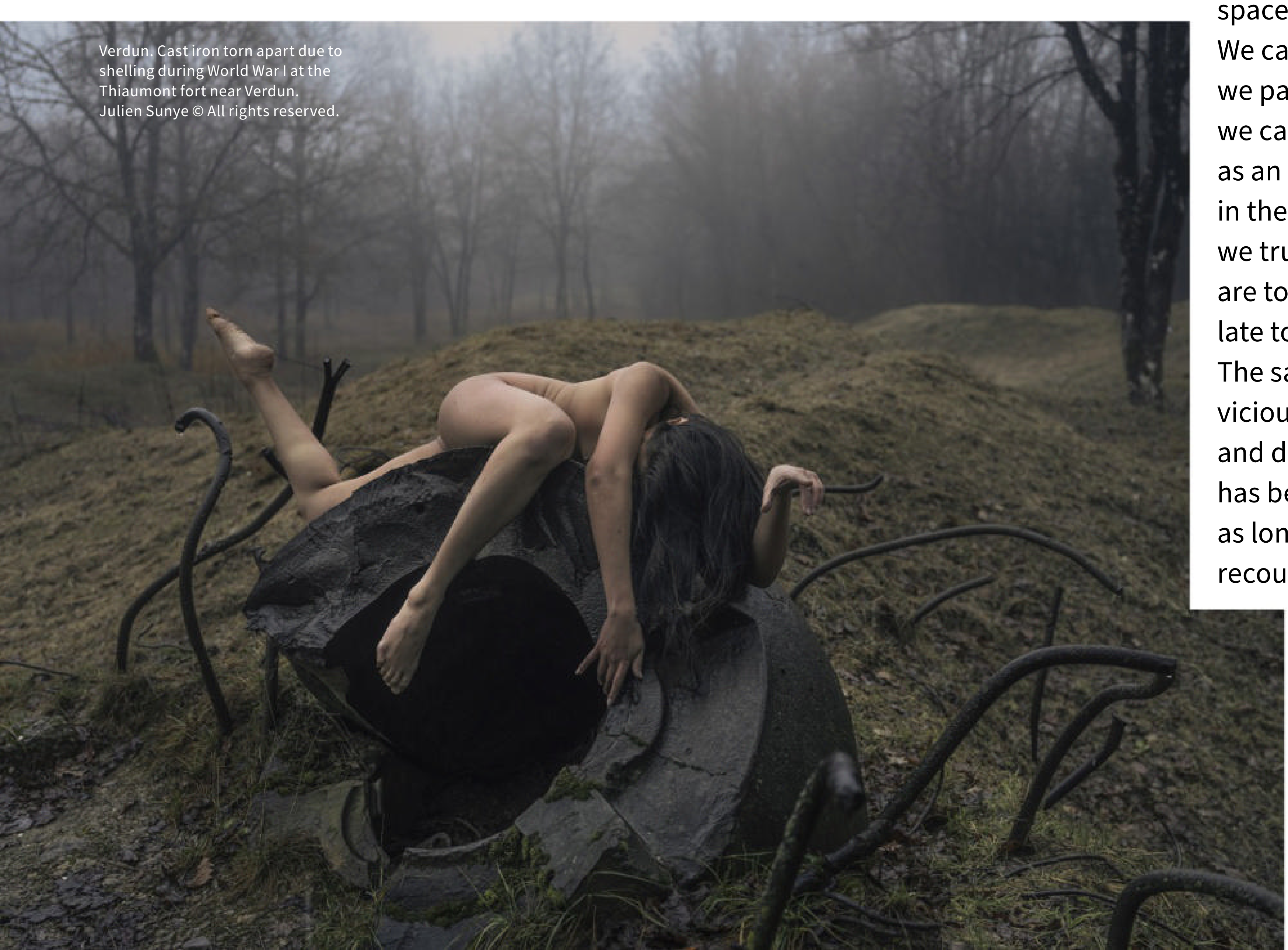
JULIEN SUNYÉ

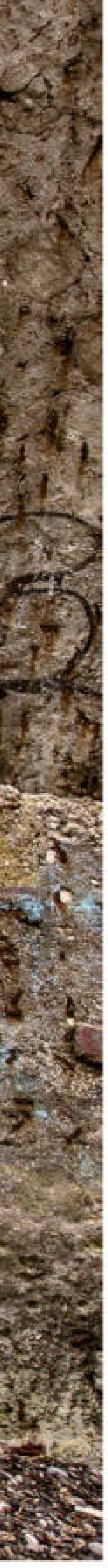
BLACK HOLES

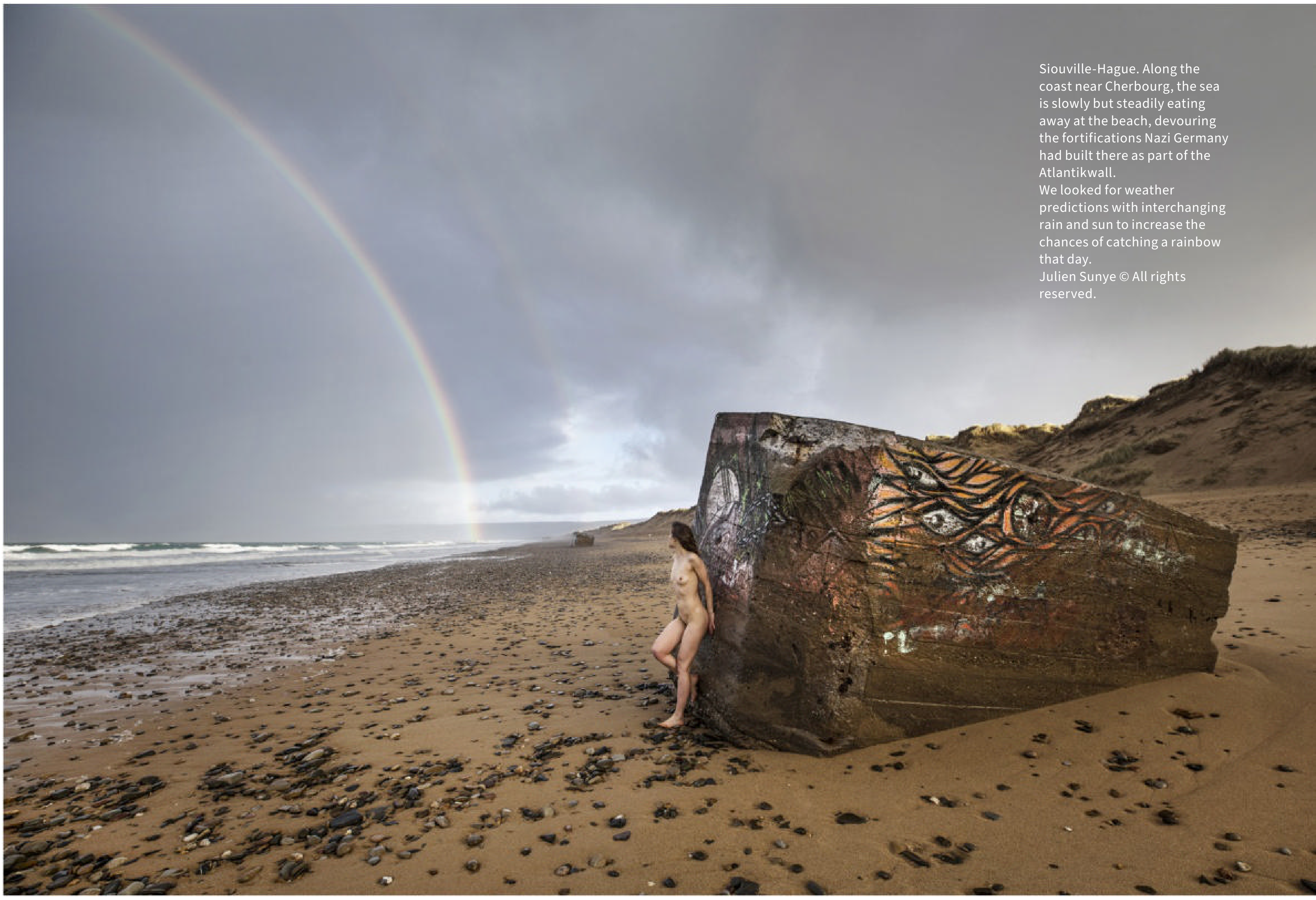


The title refers to the strong, inescapable pull of the black holes we find in space.
We can't see them, but if we pay close attention, we can feel their presence as an unsettling tremble in the air, and by the time we truly notice them, they are too close, and it's too late to prevent a tragedy. The same applies to the vicious cycles of violence and destruction humanity has been trapped in for as long as history books recount.

Top: Dieppe. Regelbau bunker used to be part of the Atlantikwall. It fell off a cliff and now stands on its side on the beach.
This image was taken during the very first session of the Black Holes series.
Julien Sunye © All rights reserved.


Verdun. Cast iron torn apart due to shelling during World War I at the Thiaumont fort near Verdun.
Julien Sunye © All rights reserved.

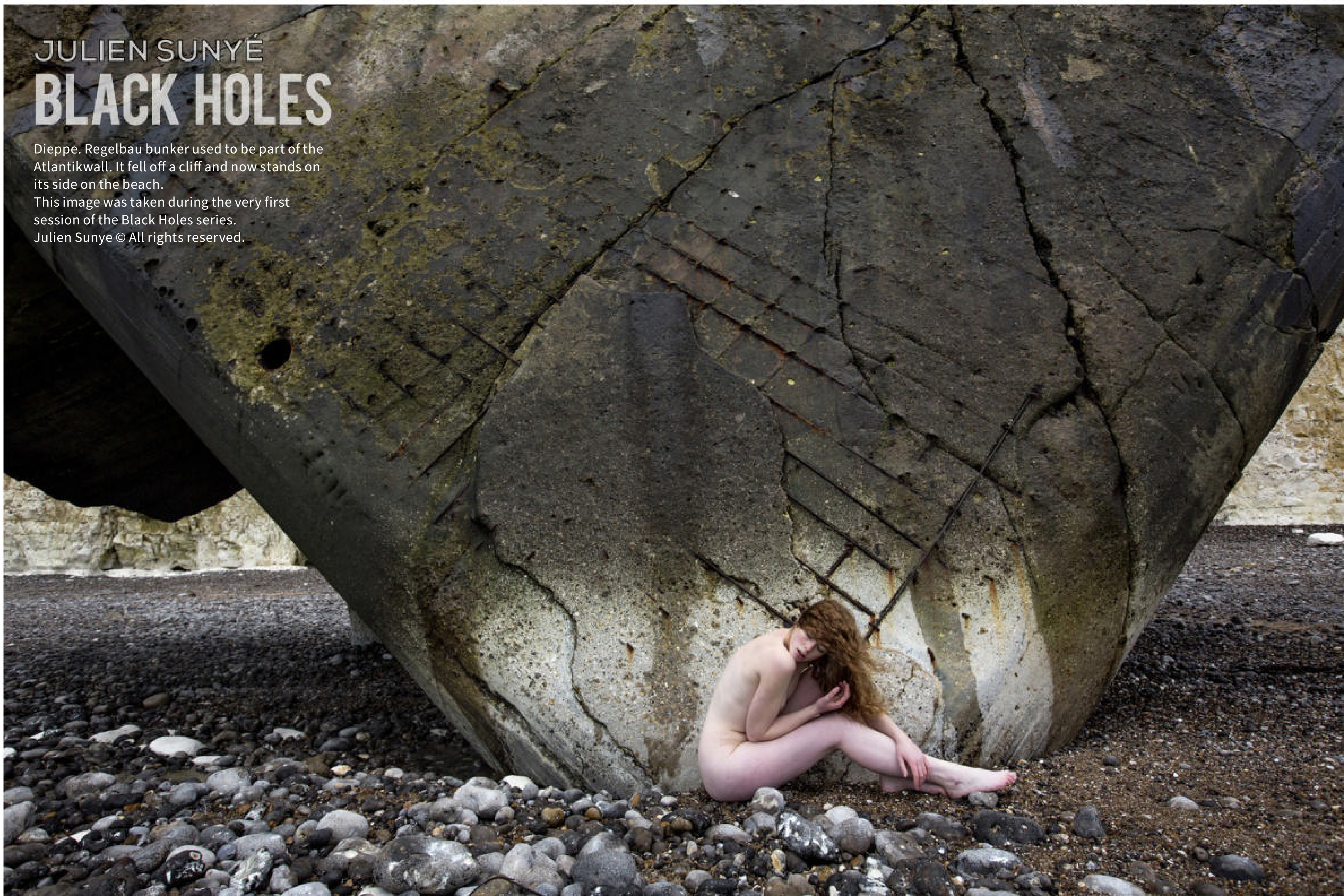




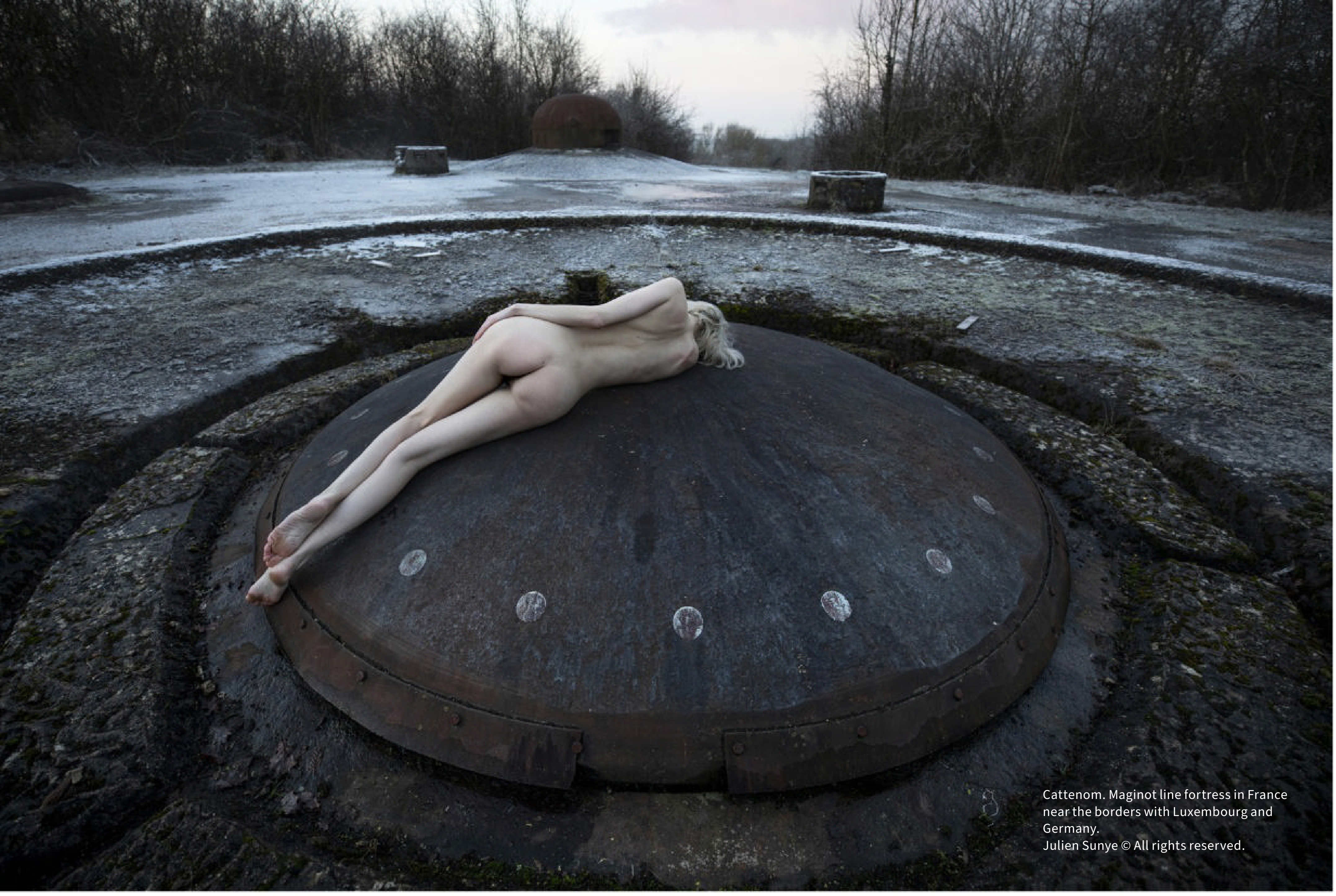
Siouville-Hague. Along the coast near Cherbourg, the sea is slowly but steadily eating away at the beach, devouring the fortifications Nazi Germany had built there as part of the Atlantikwall.
We looked for weather predictions with interchanging rain and sun to increase the chances of catching a rainbow that day.
Julien Sunye © All rights reserved.

JULIEN SUNYÉ

BLACK HOLES



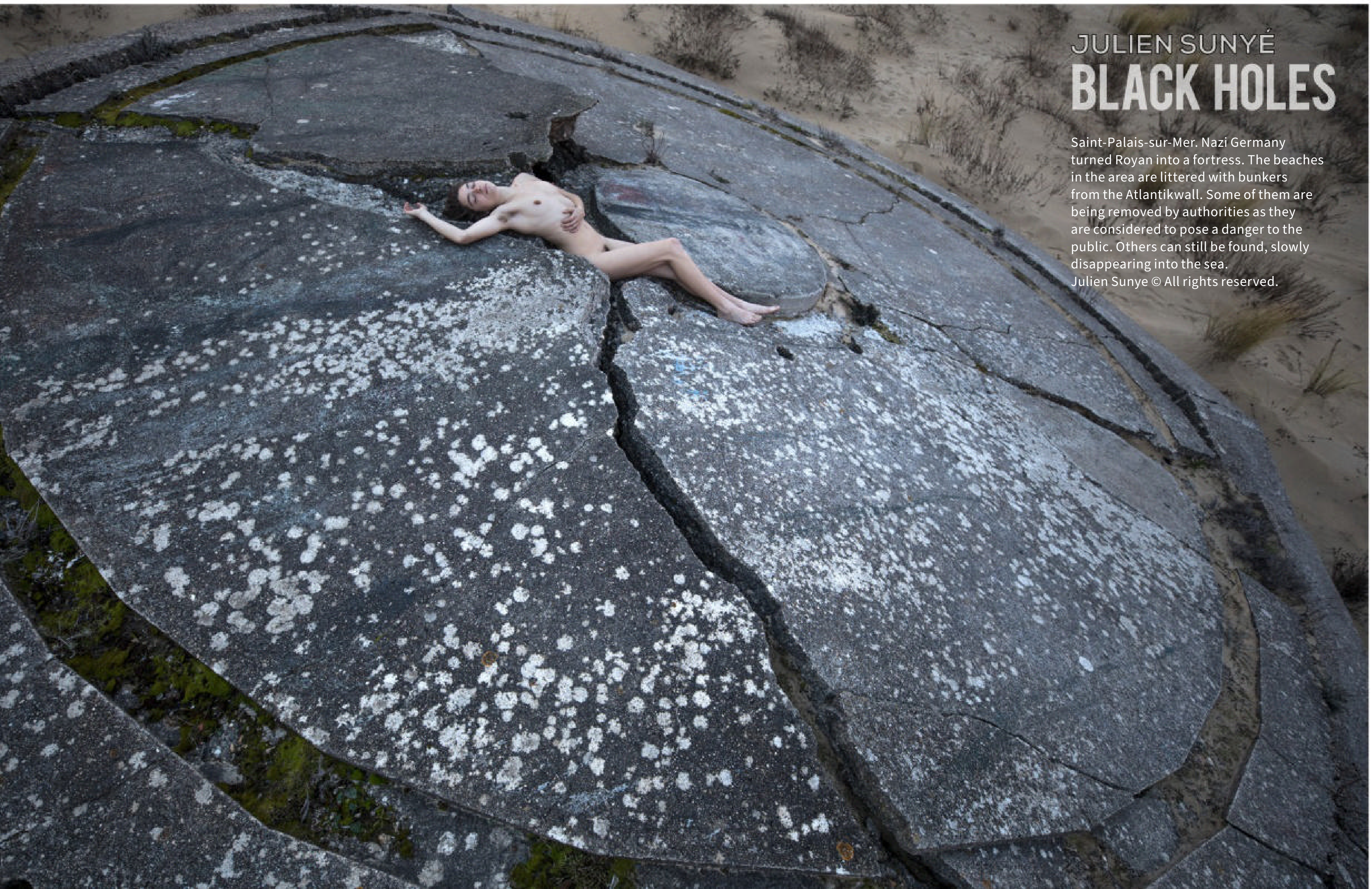
Dieppe. Regelbau bunker used to be part of the Atlantikwall. It fell off a cliff and now stands on its side on the beach.
This image was taken during the very first session of the Black Holes series.
Julien Sunye © All rights reserved.



Cattenom. Maginot line fortress in France near the borders with Luxembourg and Germany.
Julien Sunye © All rights reserved.

JULIEN SUNYÉ

BLACK HOLES



Saint-Palais-sur-Mer. Nazi Germany turned Royan into a fortress. The beaches in the area are littered with bunkers from the Atlantikwall. Some of them are being removed by authorities as they are considered to pose a danger to the public. Others can still be found, slowly disappearing into the sea.
Julien Sunye © All rights reserved.

Dunkirk. During a period, artists had covered a bunker from the Atlantikwall with mirrors. The mirrors have since been removed.
Julien Sunye
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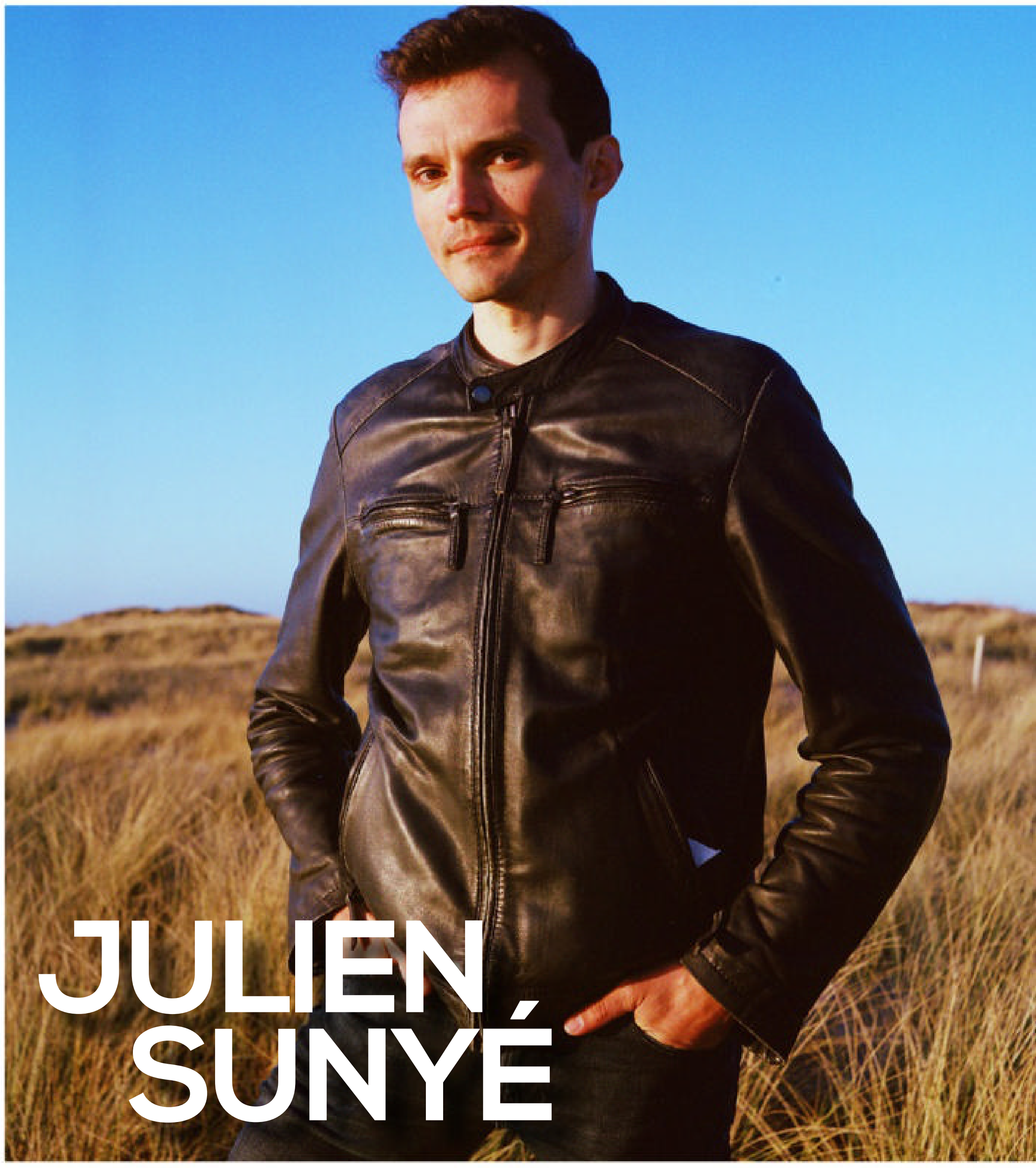
JULIEN SUNYÉ

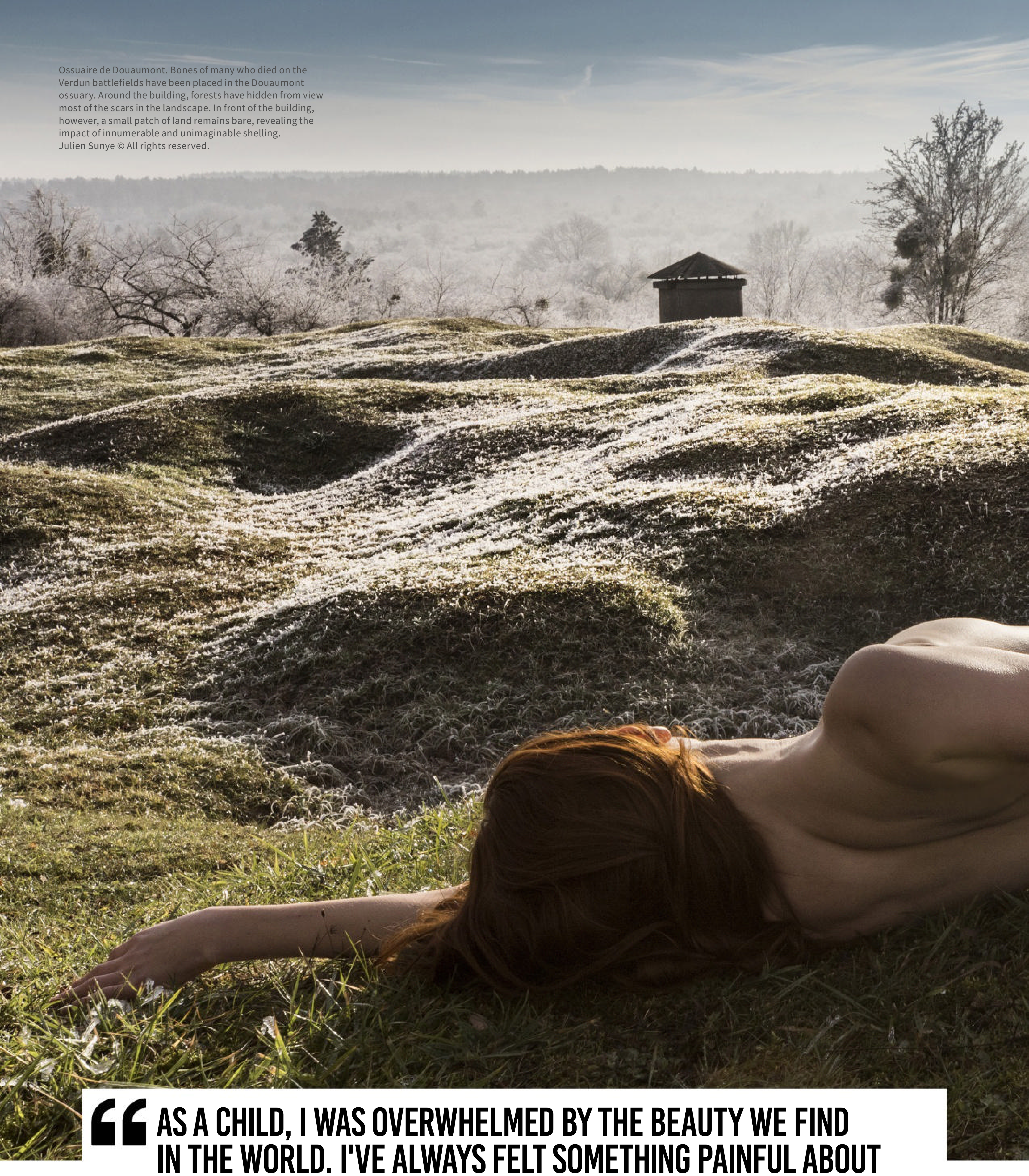


Trapped between a desire to connect and a longing for solitude, that's where Sunyé's photography finds its creative origin. His photographs depict the search for 'le sublime' in the most fundamental elements of human existence; the connection between the human and its environment.
Marked by the animated movies he used to watch as a child and the 19th-century French literature he studied at Spéos in Paris and Fotoacademie in Amsterdam.
His work is profoundly poetic, dreamlike, peaceful, and well-defined, where everything is in perfect balance, and nothing from the outside can penetrate.
With the help of his camera, Sunyé uses light as a replacement for 'touch' and 'love' and creates with each photograph an image of a world that could have been, if…
Sunyé's work has been exhibited worldwide and received respectable recognition at the Expo in Paris, Arles, and Leiden. He has also been awarded international awards and recognition from the Spider Awards, IPA, FAPA, and ND, among others.

The "Black Holes" series was awarded by Lecturis and published in a book available for purchase online at:
lecturis.nl/en/product/black-holes/

Black Holes

JULIEN SUNYÉ
preface by ARNON GRUNBERG



Ossuaire de Douaumont. Bones of many who died on the Verdun battlefields have been placed in the Douaumont ossuary. Around the building, forests have hidden from view most of the scars in the landscape. In front of the building, however, a small patch of land remains bare, revealing the impact of innumerable and unimaginable shelling.
Julien Sunye © All rights reserved.

> “AS A CHILD, I WAS OVERWHELMED BY THE BEAUTY WE FIND IN THE WORLD. I'VE ALWAYS FELT SOMETHING PAINFUL ABOUT BEAUTY THAT APPEARS AND THEN PASSES WITHOUT BEING ABLE TO HOLD ONTO IT OR SHARE IT WITH OTHERS.

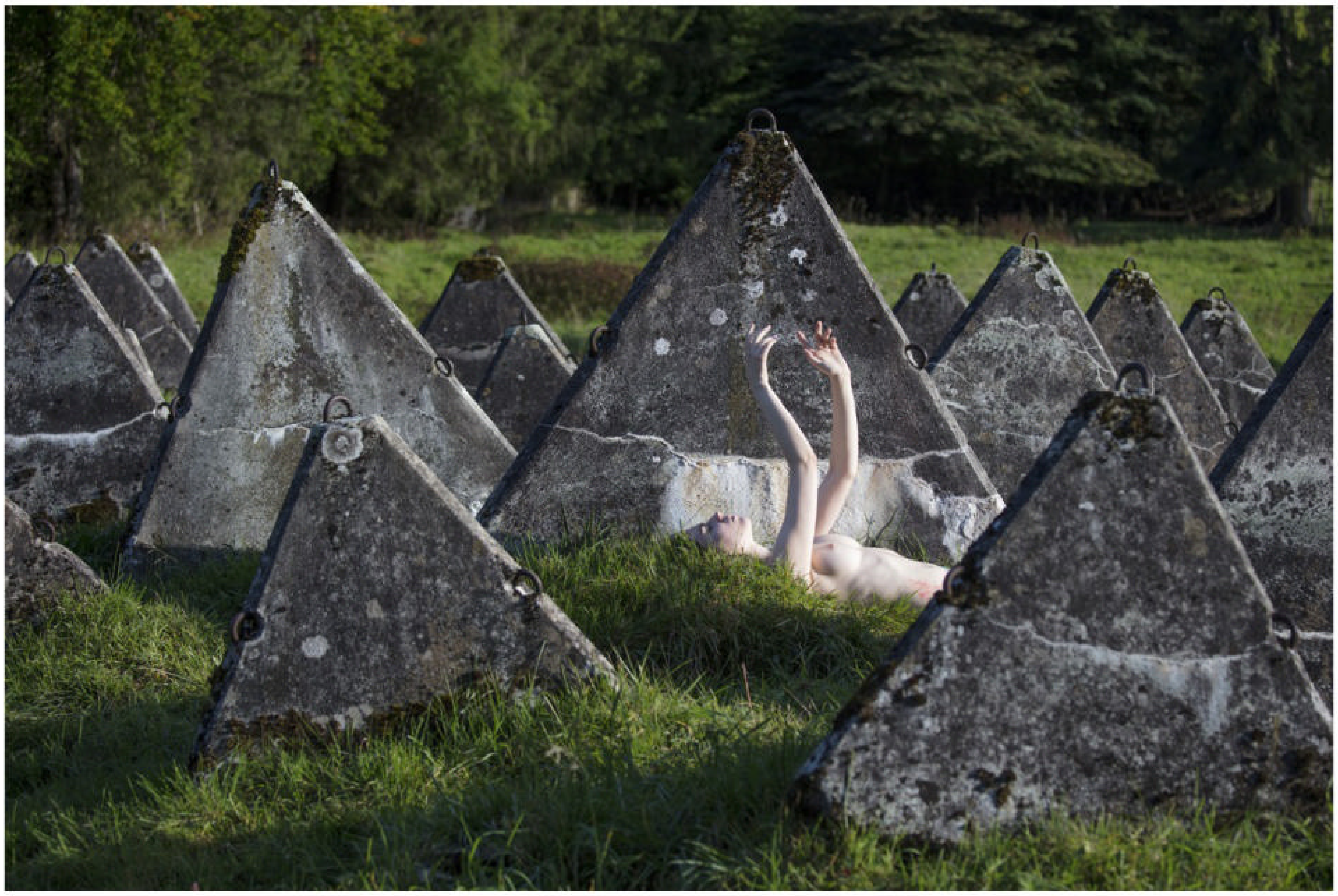
JULIEN SUNYÉ

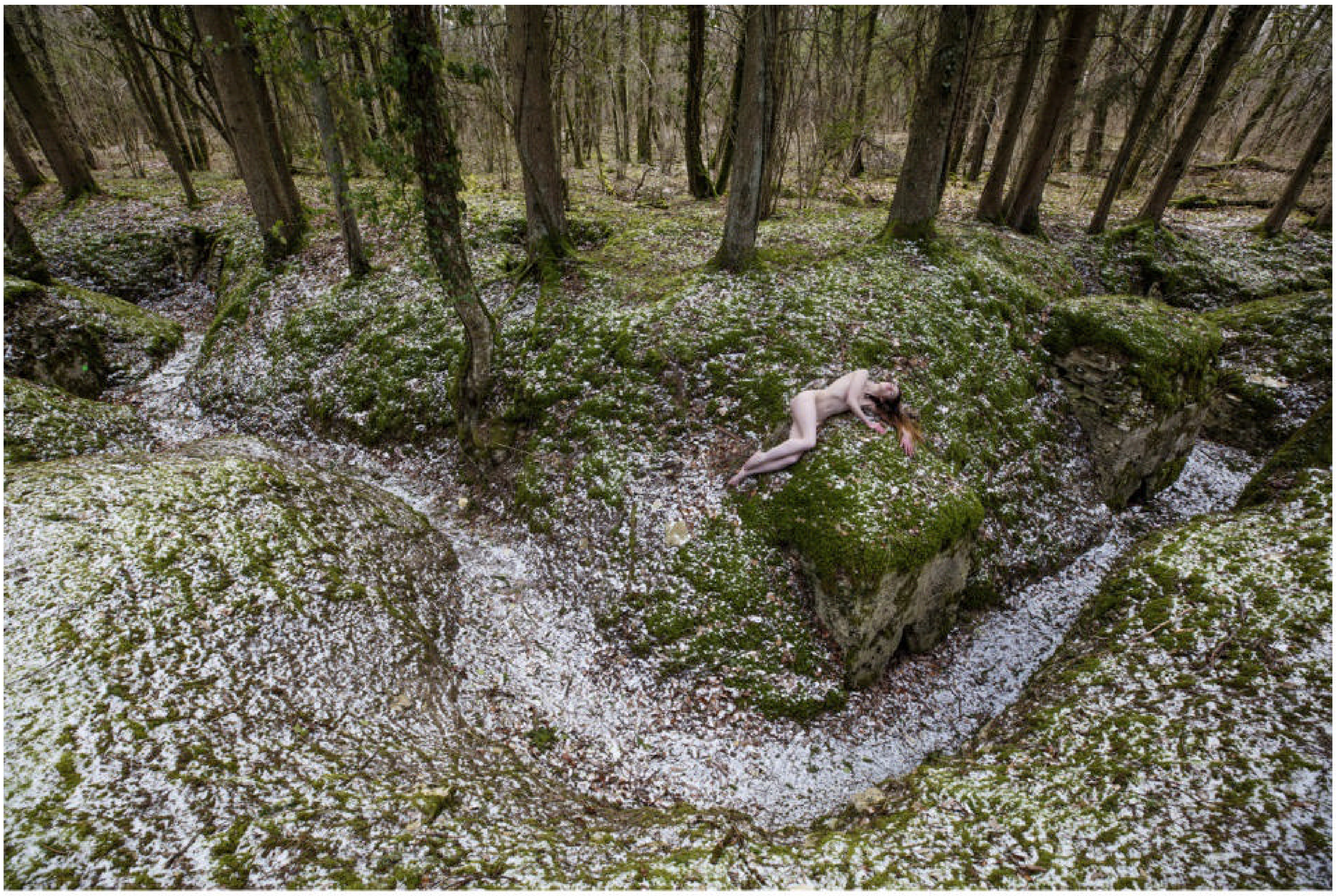
BLACK HOLES

> I MUST HAVE BEEN ABOUT SIX OR SEVEN YEARS OLD WHEN I FIRST ATTEMPTED TO CAPTURE THIS BEAUTY PHOTOGRAPHICALLY, AND I HAVEN'T STOPPED SINCE. ”

Julien Sunye © All rights reserved.

Left: Grebbeberg. A concrete structure that is part of the Dutch defensive line in the middle of a forest. Julien Sunye © All rights reserved.





Top: Wimmis. Toblerone-shaped dragon teeth form a part of the Swiss defenses. Julien Sunye © All rights reserved.

Saint-Mihiel. "Tranchée de la soif," or trench of thirst, where heavy fighting took place during World War I. The area is covered by trees nowadays. The photo was taken on a day with extremely cold winds and snow. Julien Sunye © All rights reserved.

BLACK HOLES

”For many years I have been photographing the streets of Paris and Istanbul, inspired by the work of Henri Cartier-Bresson. Until I wanted to make a triptych featuring a female nude in a war-torn landscape. It introduced me to the world of art nude photography, which I haven't left since combining the beauty of the female form with that of land - and cityscapes.

Engagement for a social goal is important to me as a photographer.

Whether it is in photographing people in the streets or doing fine art nude portraits, I create space for them to be themselves, beautiful in their own way, without judgment.

In that sense, my photographs create a space we have trouble finding in real life.

After the publication last September of my second book, Black Holes, I have started experimenting with mixed media. The desire to capture the beauty that passes with time still underpins my primary motivation to photograph.

Clingendael. Bunker, part of the Atlantikwall in Holland.
Julien Sunye © All rights reserved.

JULIEN SUNYÉ

WEBISTE: **WWW.JULIENSUNYE.COM**

E-MAIL : **CONTACT@JULIENSUNYE.COM**

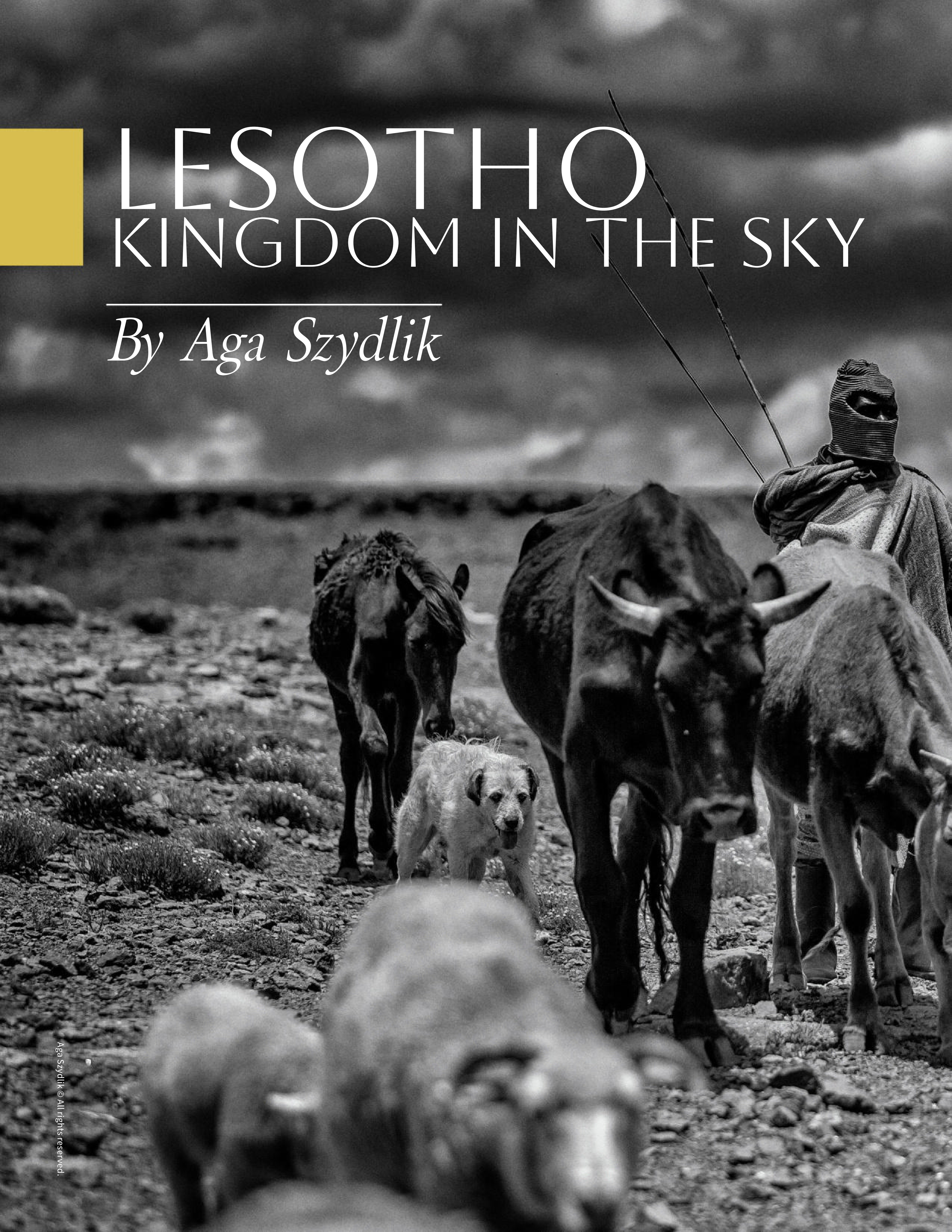
INSTAGRAM: **@JULIENSUNYE _ PHOTOGRAPHY**

TWITTER: **@SUNYEJULIEN**

PORTFOLIO : **JULIENSUNYE.ETH.CO**

LESOTHO
KINGDOM IN THE SKY

By Aga Szydlik



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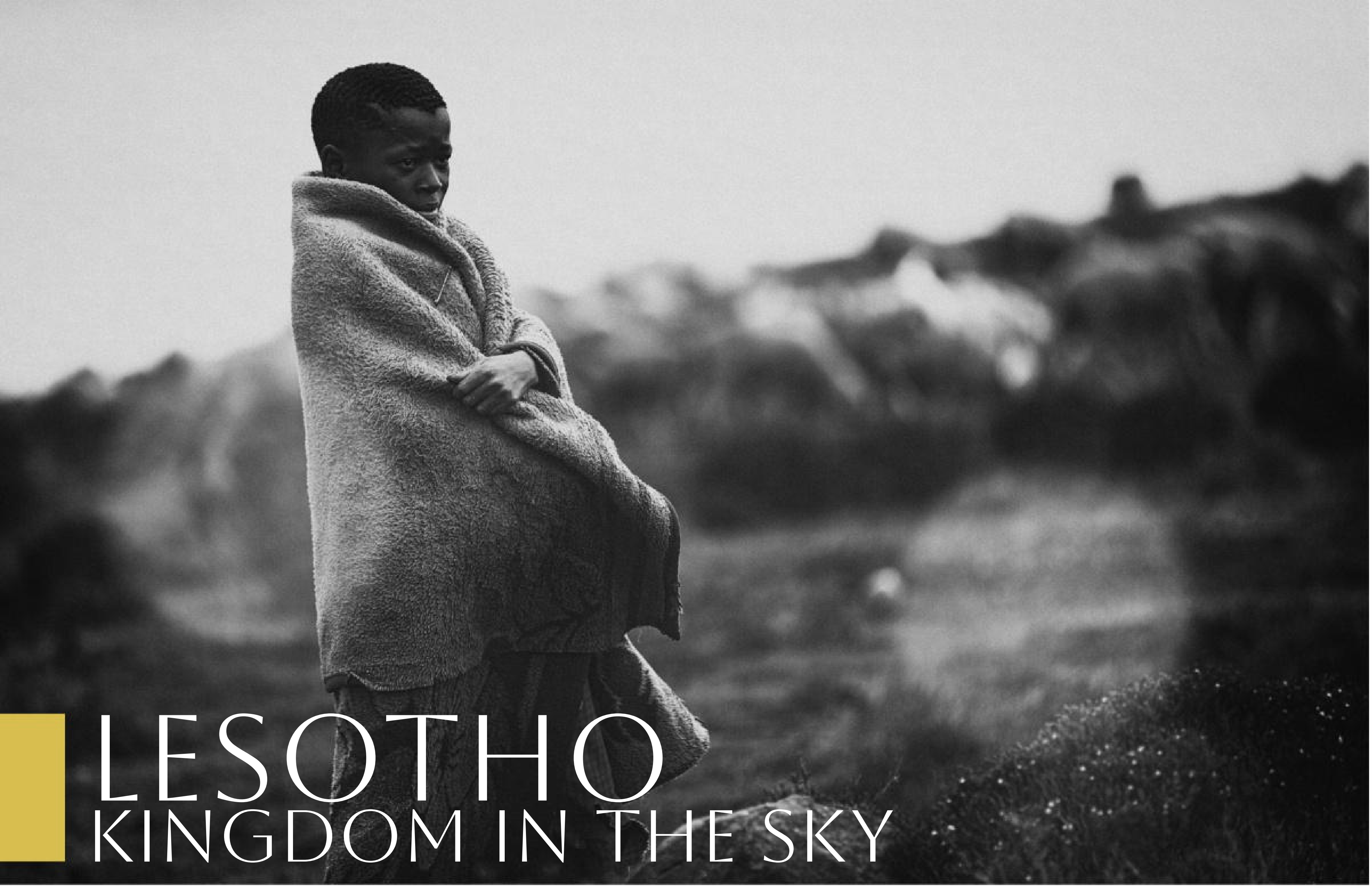
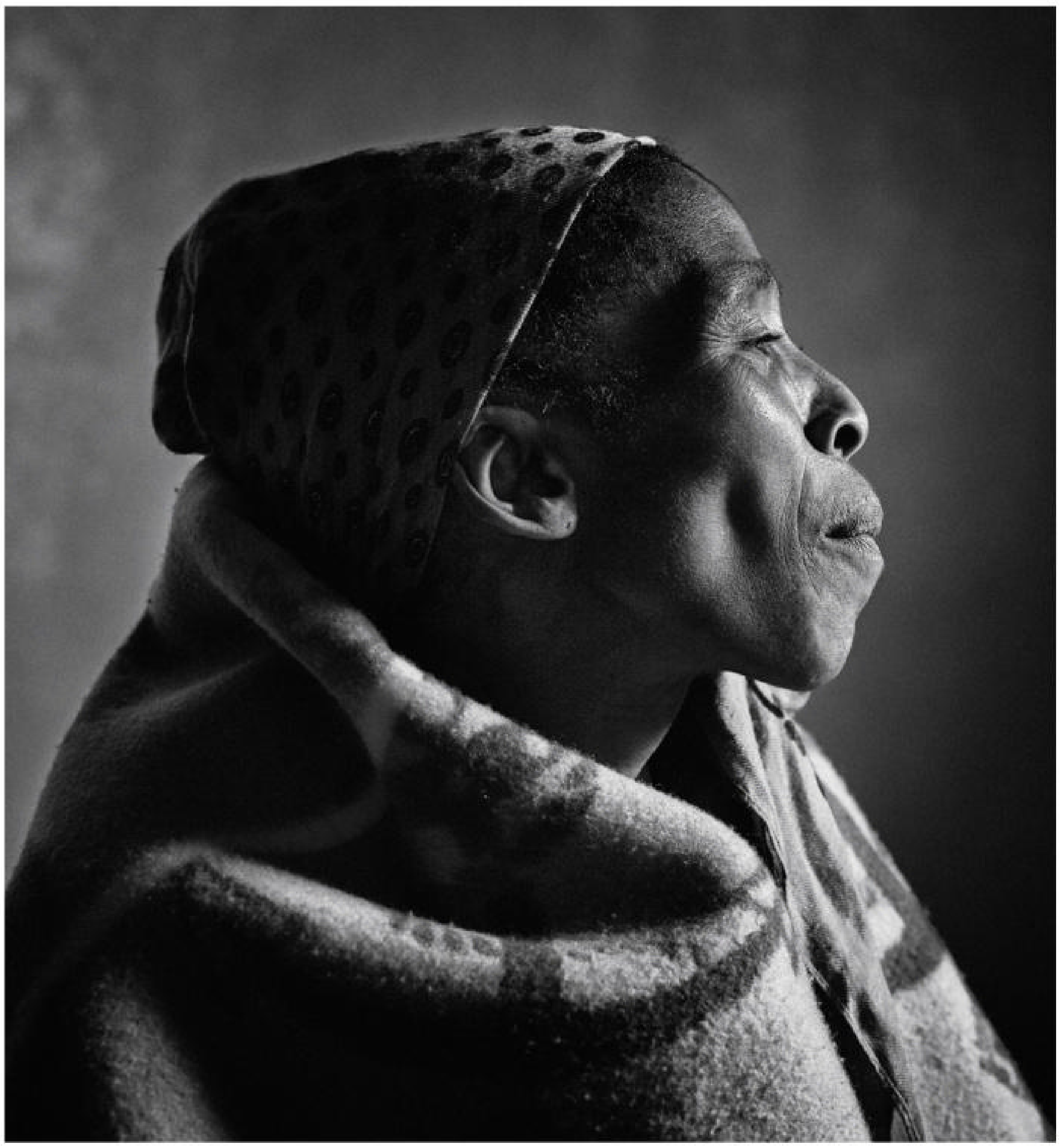


LESOTHO

KINGDOM IN THE SKY

Aga Szydlik © All rights reserved.

By Aga Szydlik



The Lesotho Kingdom is an enclaved country in southern Africa and the only independent state in the world that lies entirely above 1,000 meters (3,281 ft) in elevation. Its lowest point of 1,400 meters (4,593 ft) is thus the highest in the world. Over 80 percent of the country lies above 1,800 meters (5,906 ft).

The Basotho are a Bantu ethnic group whose ancestors have lived in southern Africa since around the fifth century.
The Basotho nation emerged from the accomplished diplomacy of Moshoeshoe I, who gathered together disparate Sotho–Tswana origin clans that had dispersed across southern Africa in the early 19th century. Most Basotho today live in South Africa, as the area of the Orange Free State was originally part of Moshoeshoe's nation (now Lesotho).

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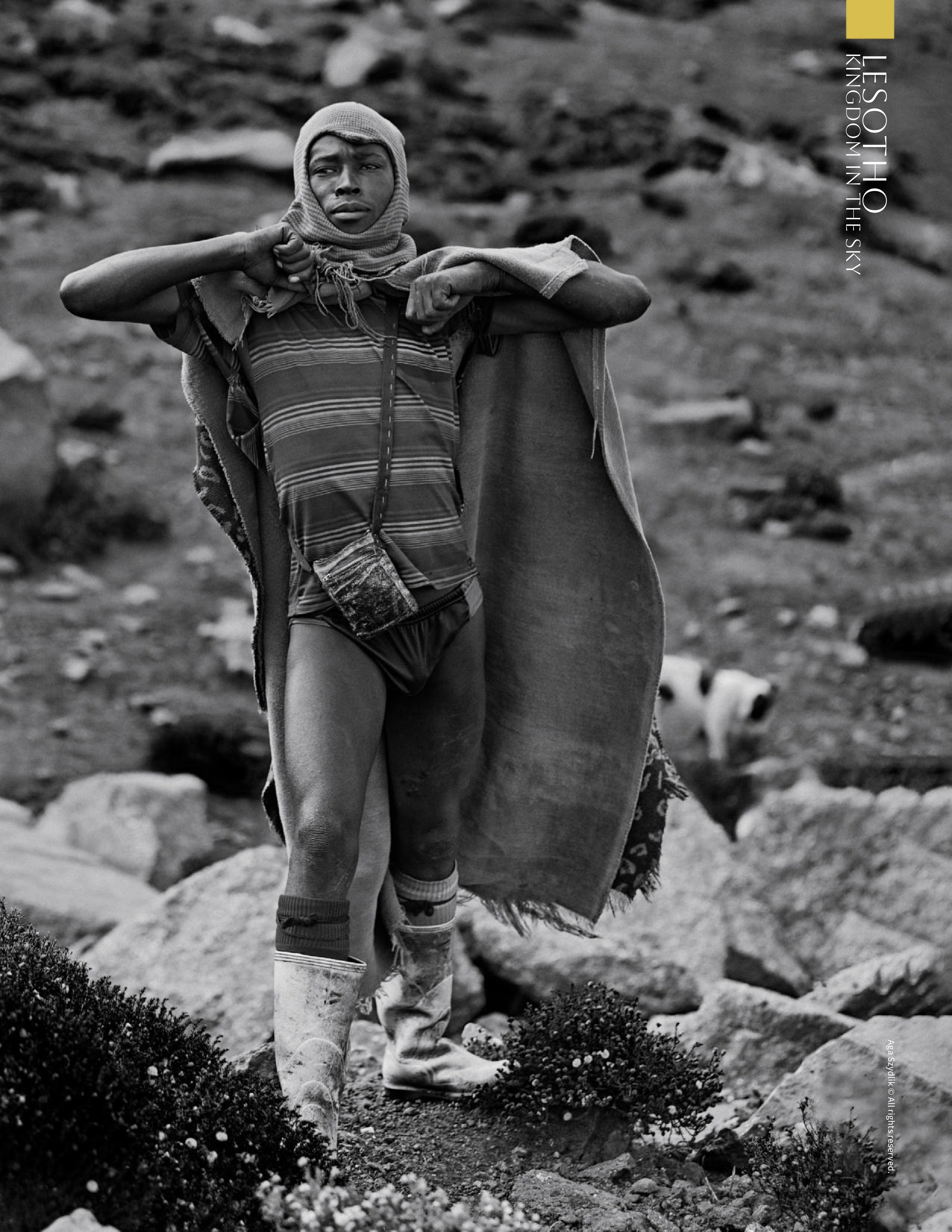

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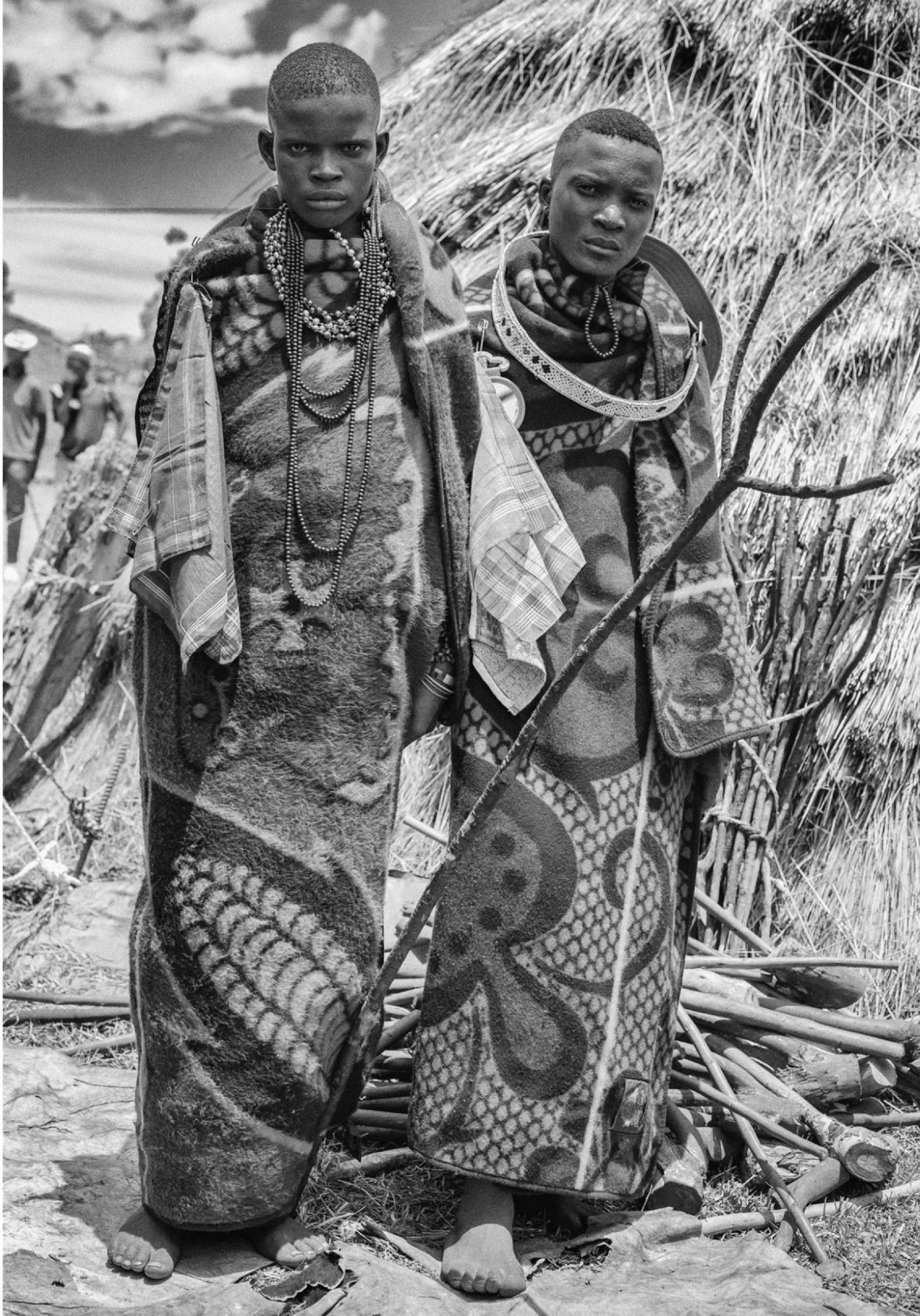
LESOTHO
KINGDOM IN THE SKY

Beautiful, culturally rich, safe, affordable, and easily accessible from Durban and Johannesburg, mountainous Lesotho is a vastly underrated travel destination. This is an alpine country where villagers on horseback in multicolored balaclavas and blankets greet you through precipitous round bends. The hiking and trekking – often on a famed Basotho pony – is world class and the infrastructure of the three stunning national parks continues to improve. An astonishingly beautiful country, this 'Mountain Kingdom' needs to be seen to be believed.



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LESOTHO

KINGDOM IN THE SKY

AGA SZYDLIK

Aga is an international award-winning documentary photographer based in the USA, and her work focuses mainly on documentary photojournalism, conservation, and exploration of heritage sites, indigenous tribes, and rituals. She actively supports human rights and conservation efforts.

Aga's professional journey began with fight photography when she lived in Thailand. Muay Thai was one of her many passions, and when she was presented with the opportunity to cover Muay Thai fights, she didn't think twice about it and had the best time of her life doing it. Aga traveled extensively in SE Asia, had many adventures, and met many fascinating people. Eventually, a few years later, her journey took her to Indonesia and South Africa. Aga's passion for photography and travel is shared with her love for science, as she spends most of her time trying to cure people and the planet.
Aga actively supports human rights movements, environmental protection, and conservation efforts. Aga's assignments involve both freelance work and collaborations with various NGOs.

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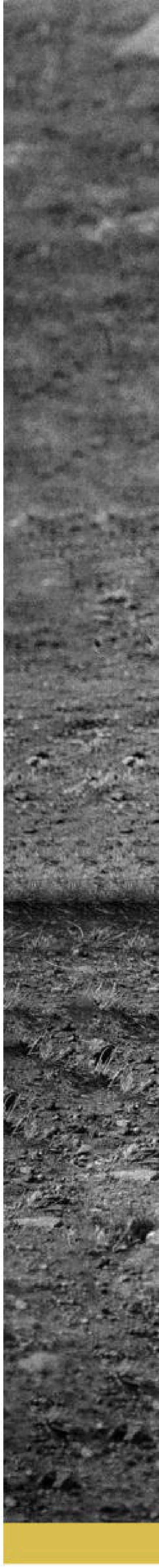

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As a nation that boasts about its rich culture, the Basotho can trace their origins to the pre-historic age. The Basotho, also known as Sotho speakers, are said to have originated from the north of Southern Africa. The Basotho made their way down as various tribes settled in different parts of the country. Some groups settled in the west, while others settled in the east and further south. Today these diverse groups are respectively known as the Batswana, BaPedi and Basotho tribes.
Discover More at: www.southafrica.net

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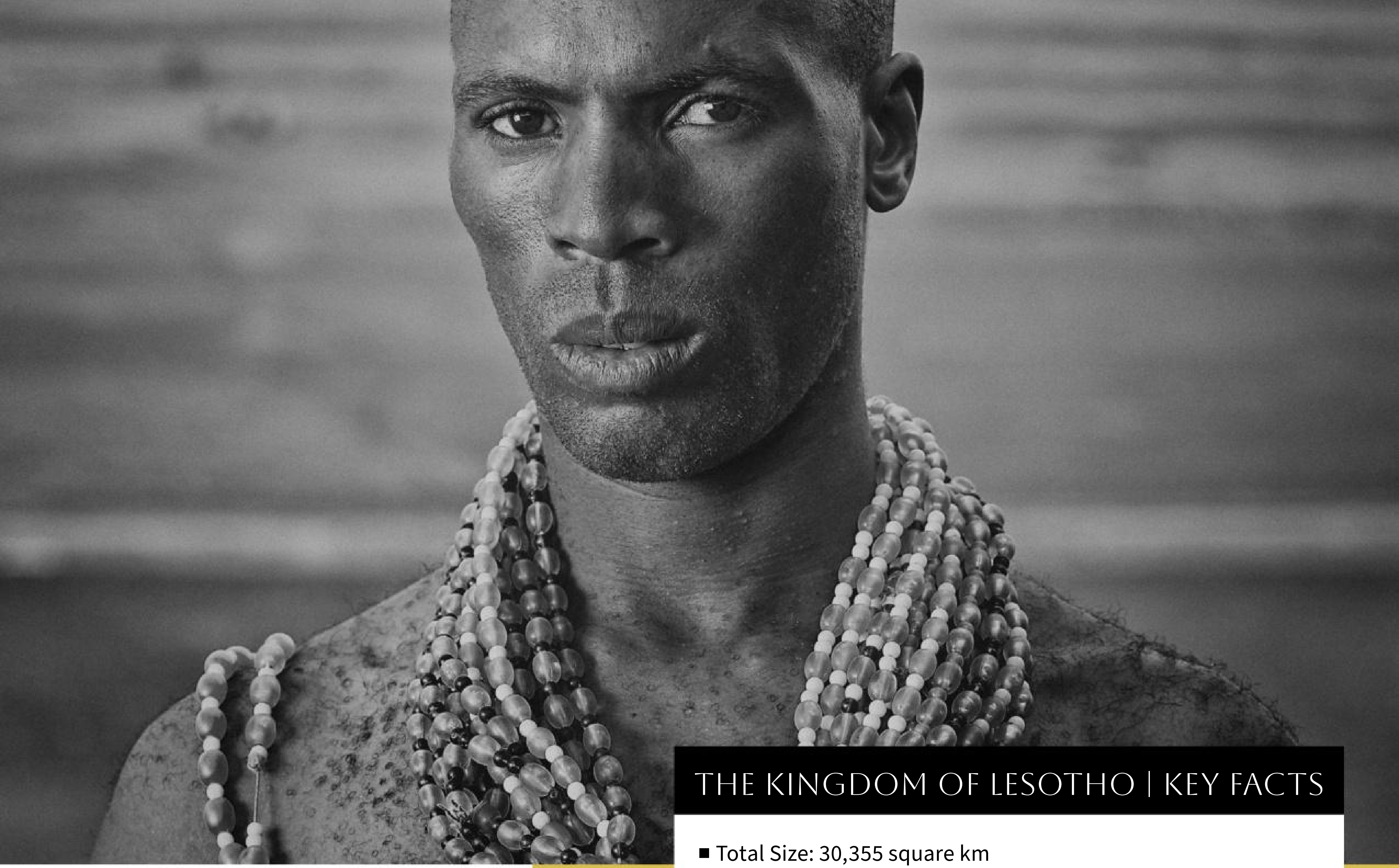

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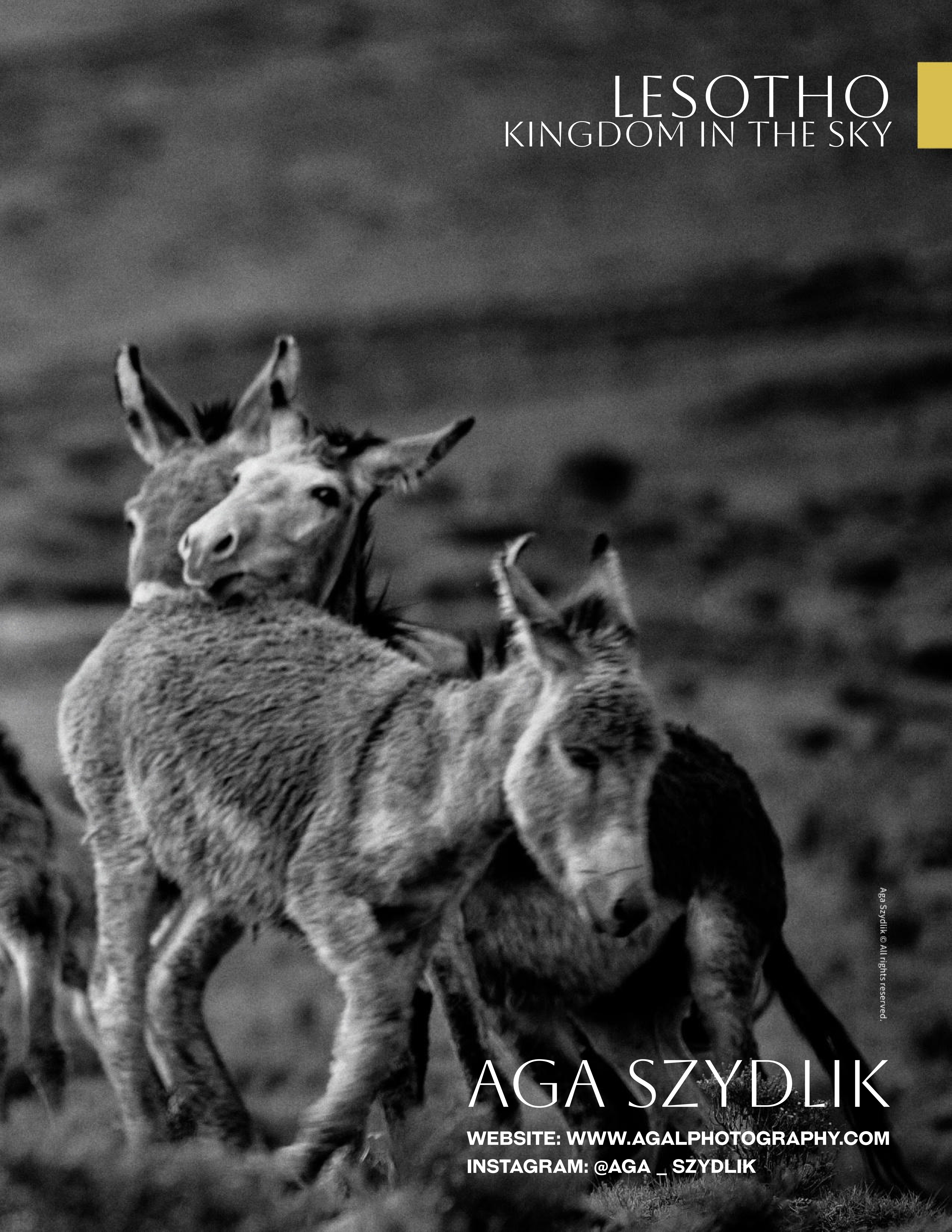
THE KINGDOM OF LESOTHO | KEY FACTS

- Total Size: 30,355 square km
- General Terrain: mostly highlands with plateaus, hills, and mountains
- Geographical High Point: Thabana Ntlenyana 3,482 m
- Climate: temperate; cool to cold, dry winters; hot, wet summers
- Major cities: MASERU (capital) population of 220,000
- Languages Spoken: Sesotho (southern Sotho), English (official), Zulu, Xhosa.
- Independence: 4 October 1966
- Nationality: Mosotho (singular), Basotho (plural)
- Religions: Christian 80%, indigenous beliefs 20%
- National Symbol: Basotho hat
- National Anthem or Song: Lesotho fatse la bo ntat'a rona (Lesotho, Land of Our Fathers)
- The economy of Lesotho Major Industries: food, beverages, textiles, apparel assembly, handicrafts, construction, tourism, subsistence farming
- Agricultural Products: corn, wheat, pulses, sorghum, barley; livestock
- Natural Resources: water, agricultural and grazing land, diamonds, sand, clay, building stone
- Major Exports: manufactures 75% (clothing, footwear, road vehicles), wool and mohair, food, and live animals
- Major Imports: food; building materials, vehicles, machinery, medicines, petroleum products
- Currency: loti (LSL); South African rand (ZAR)
- National GDP: $3,723,000,000



LESOTHO

KINGDOM IN THE SKY

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AGA SZYDLIK

WEBSITE: WWW.AGALPHOTOGRAPHY.COM
INSTAGRAM: @AGA _ SZYDLIK

‘ARCHITECTURAL MANDALAS’

PHOTOGRAPHIC SERIES

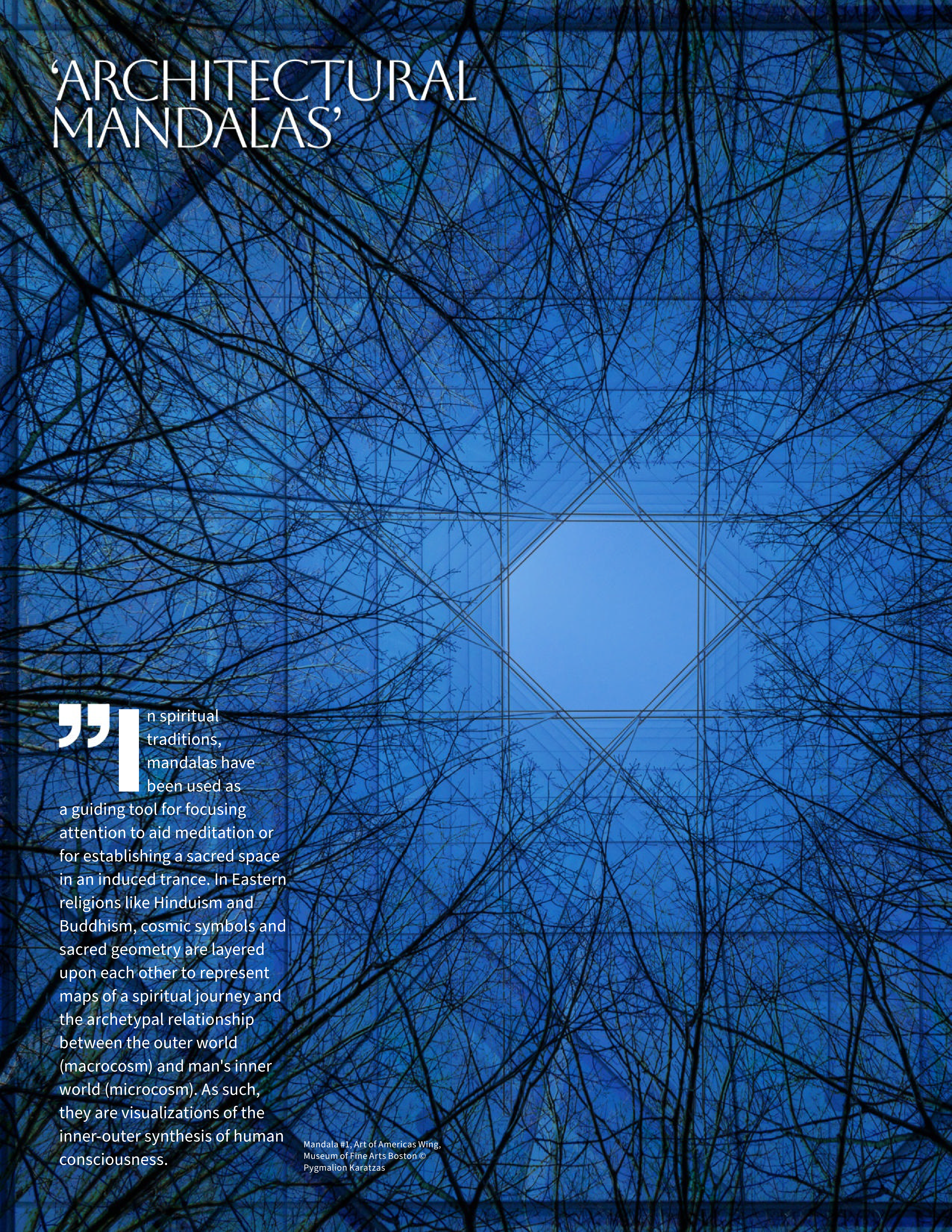
BY **PYGMALION KARATZAS**

Mandala #6 (Detail), Isla Brown Hotel
Corinthia © Pygmalion Karatzas

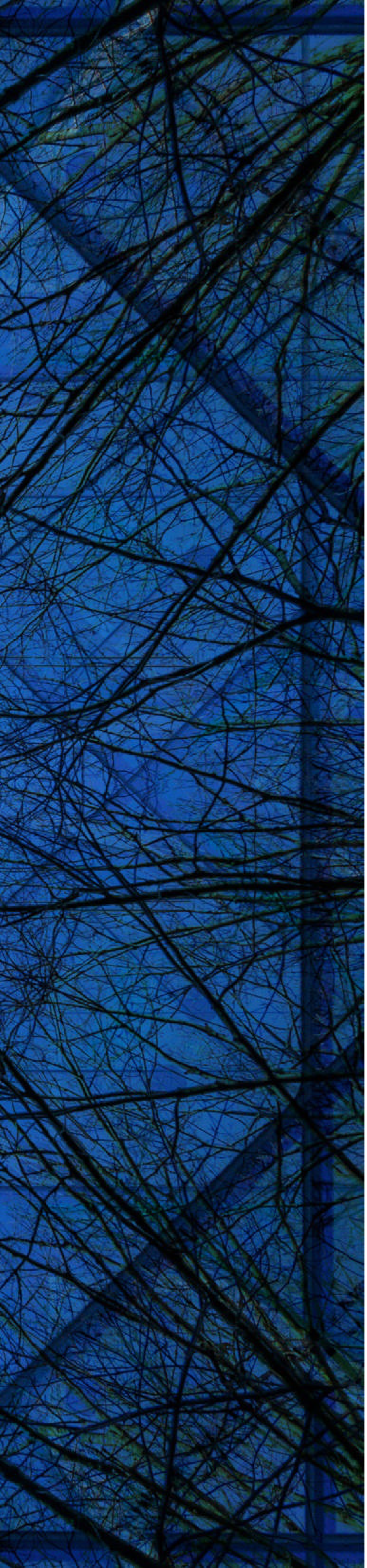
> ” ***'ARCHITECTURAL MANDALAS' IS A SERIES INSPIRED BY THE TRADITIONAL MANDALAS' GEOMETRIC CONFIGURATIONS. THE IMAGES HAVE - AS A STARING POINT - AN ARCHITECTURAL DETAIL FROM COMMISSIONED PROJECTS WHICH ARE THEN DECONSTRUCTED AND MANIPULATED TO REACH MESMERIZING GEOMETRIC ABSTRACTIONS.***

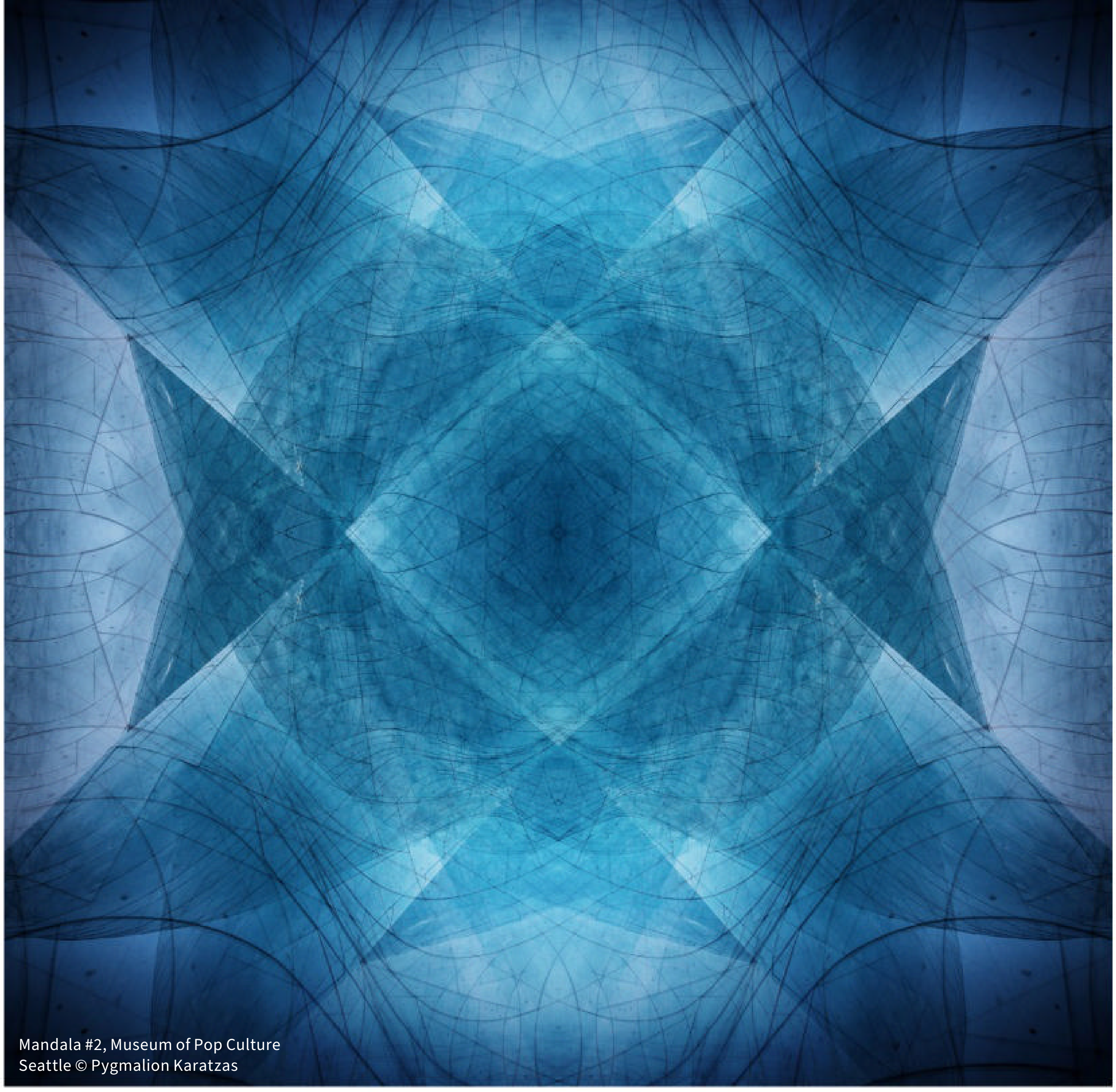
‘ARCHITECTURAL MANDALAS’

”In spiritual traditions, mandalas have been used as a guiding tool for focusing attention to aid meditation or for establishing a sacred space in an induced trance. In Eastern religions like Hinduism and Buddhism, cosmic symbols and sacred geometry are layered upon each other to represent maps of a spiritual journey and the archetypal relationship between the outer world (macrocosm) and man's inner world (microcosm). As such, they are visualizations of the inner-outer synthesis of human consciousness.

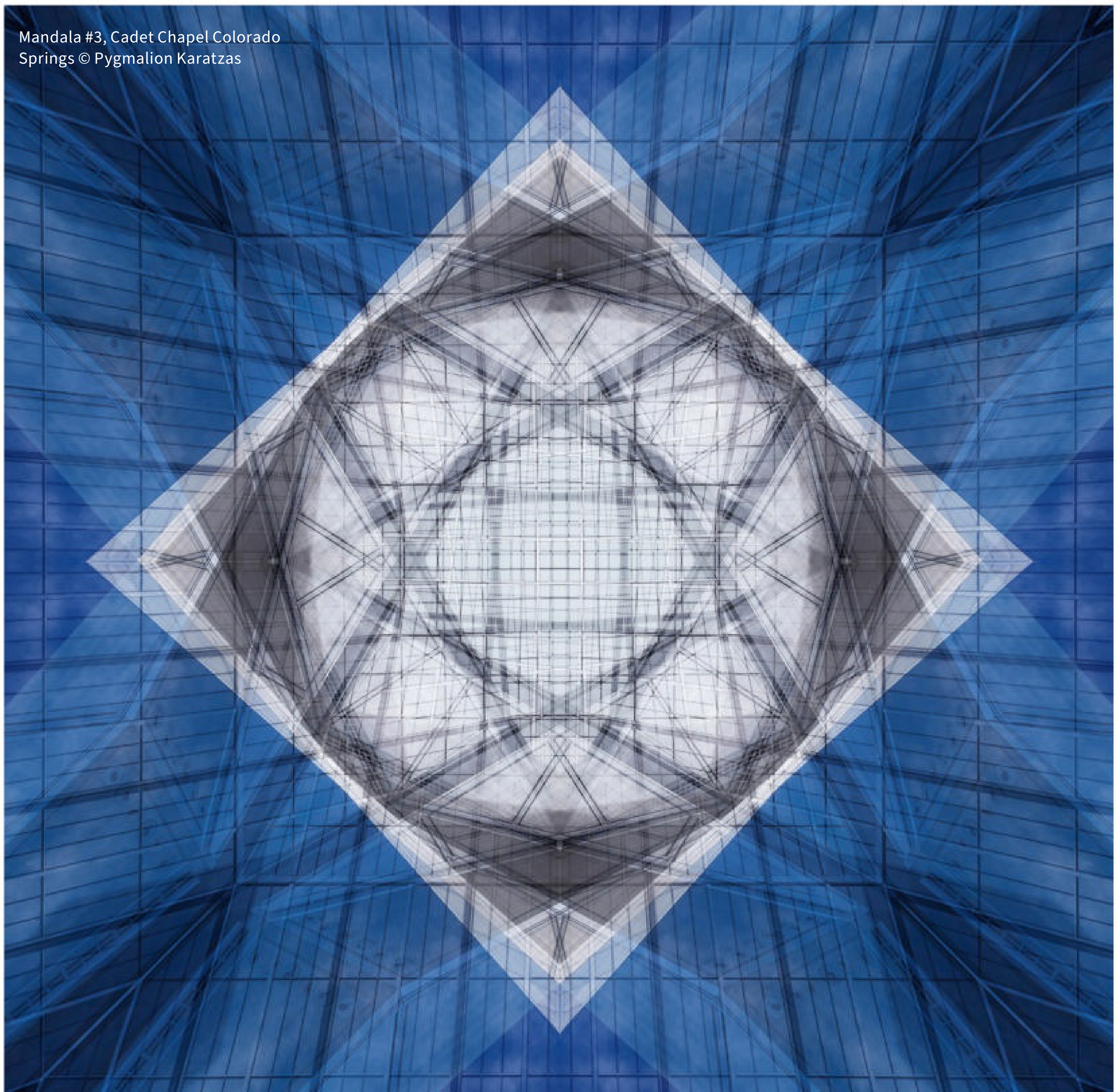


Mandala #1, Art of Americas Wing, Museum of Fine Arts Boston © Pygmalion Karatzas

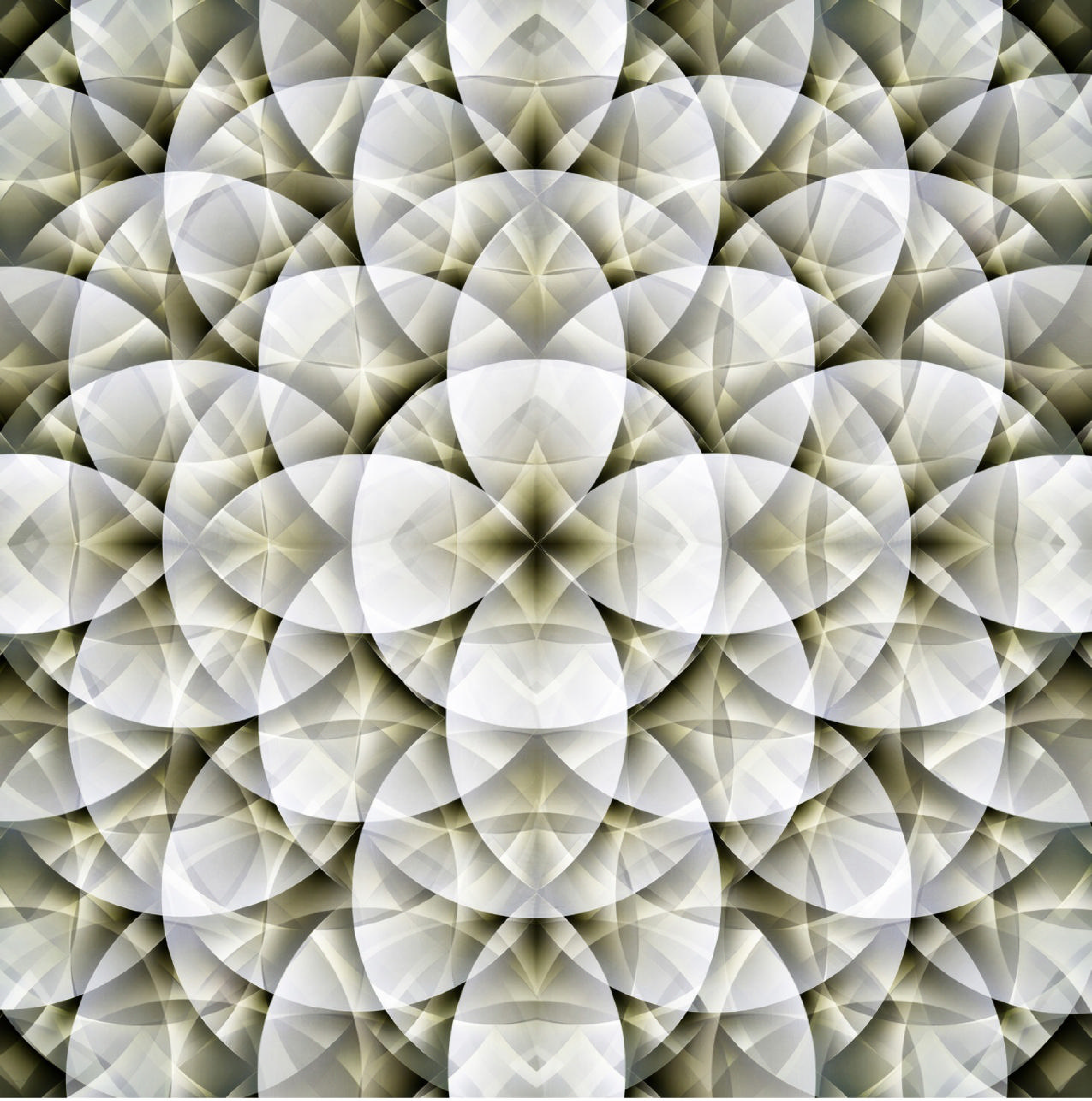




Mandala #2, Museum of Pop Culture
Seattle © Pygmalion Karatzas

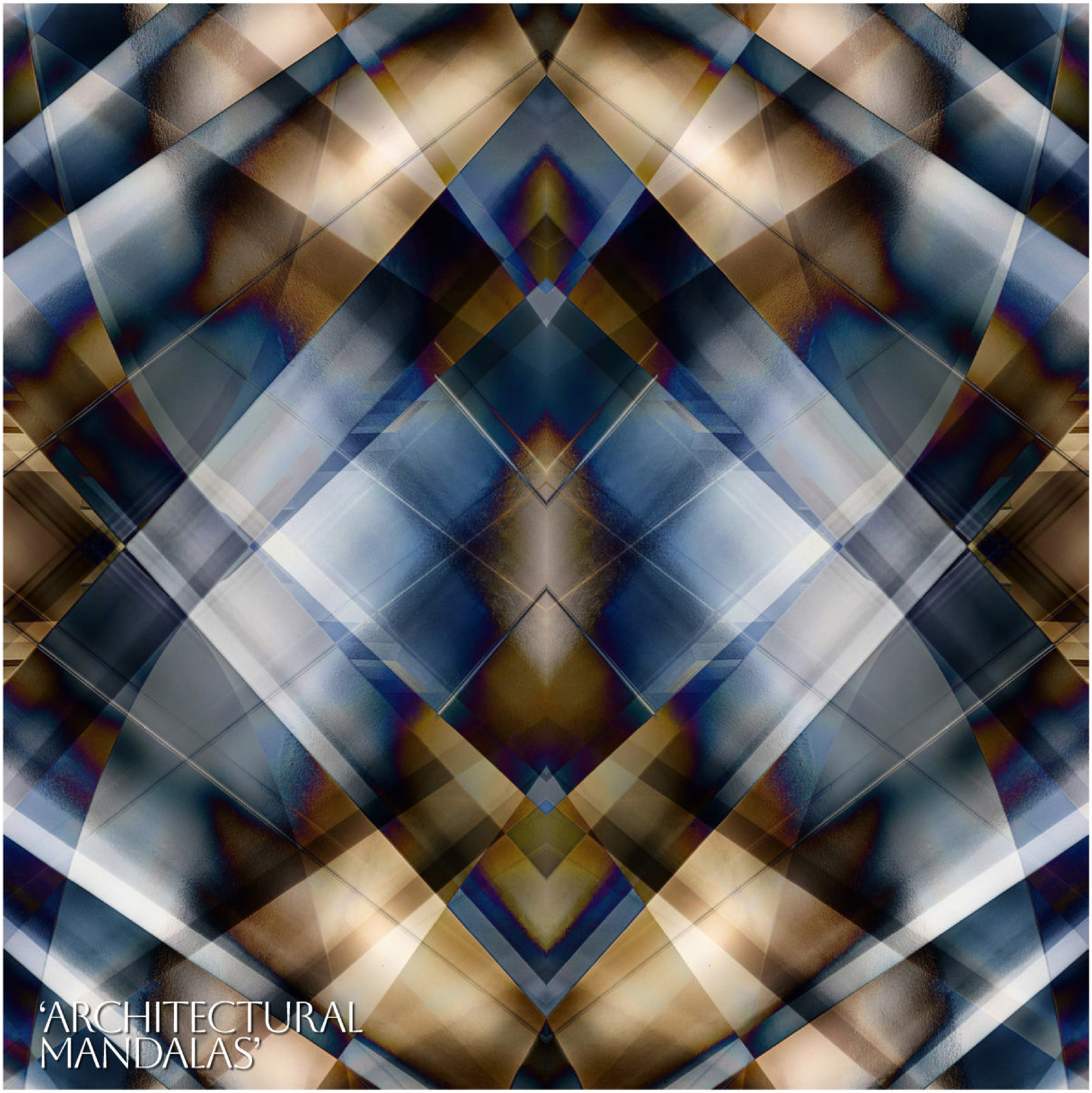


Mandala #3, Cadet Chapel Colorado
Springs © Pygmalion Karatzas



Contemporary architecture broke free from the constraints of Euclidean geometry and disassociated itself from the politically-charged sacred geometry while at the same time finding inspiration and new interpretations in cosmogenic architecture, biomimicry, and biophilia. In my formative architectural years, those two strata have co-developed in an irregular tapestry of content creation and consumption, rarely finding moments of reconciliation.

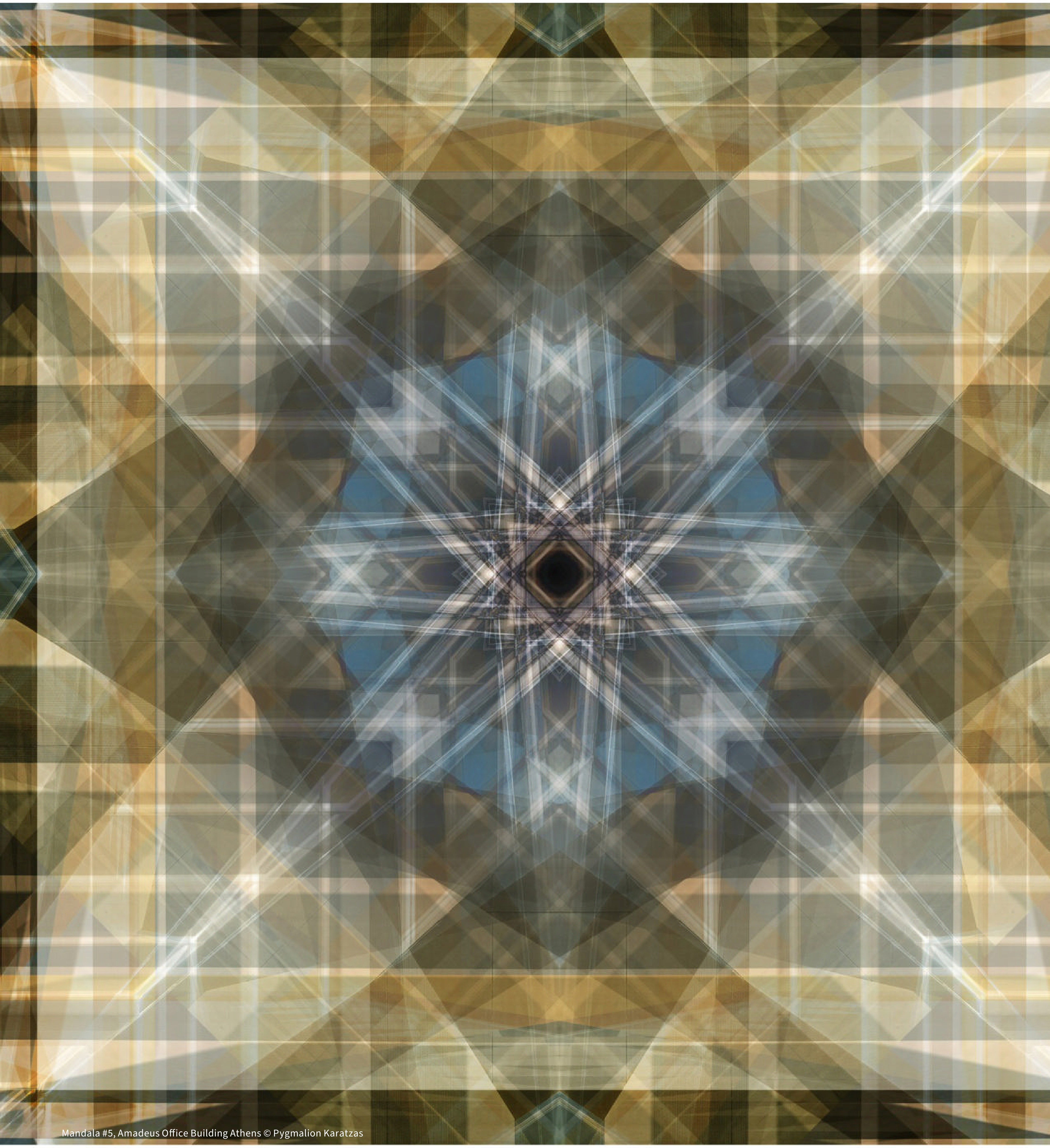
Mandala #4, Kosmos Bakery Nafplio
© Pygmalion Karatzas



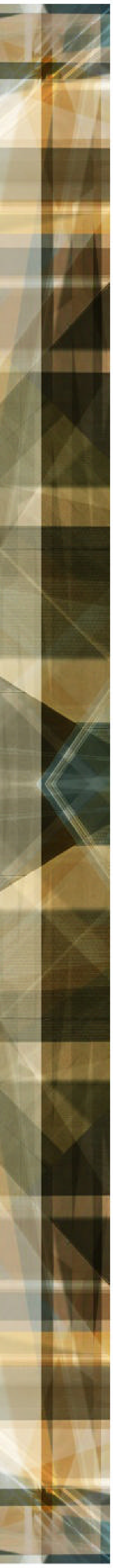
‘ARCHITECTURAL MANDALAS’

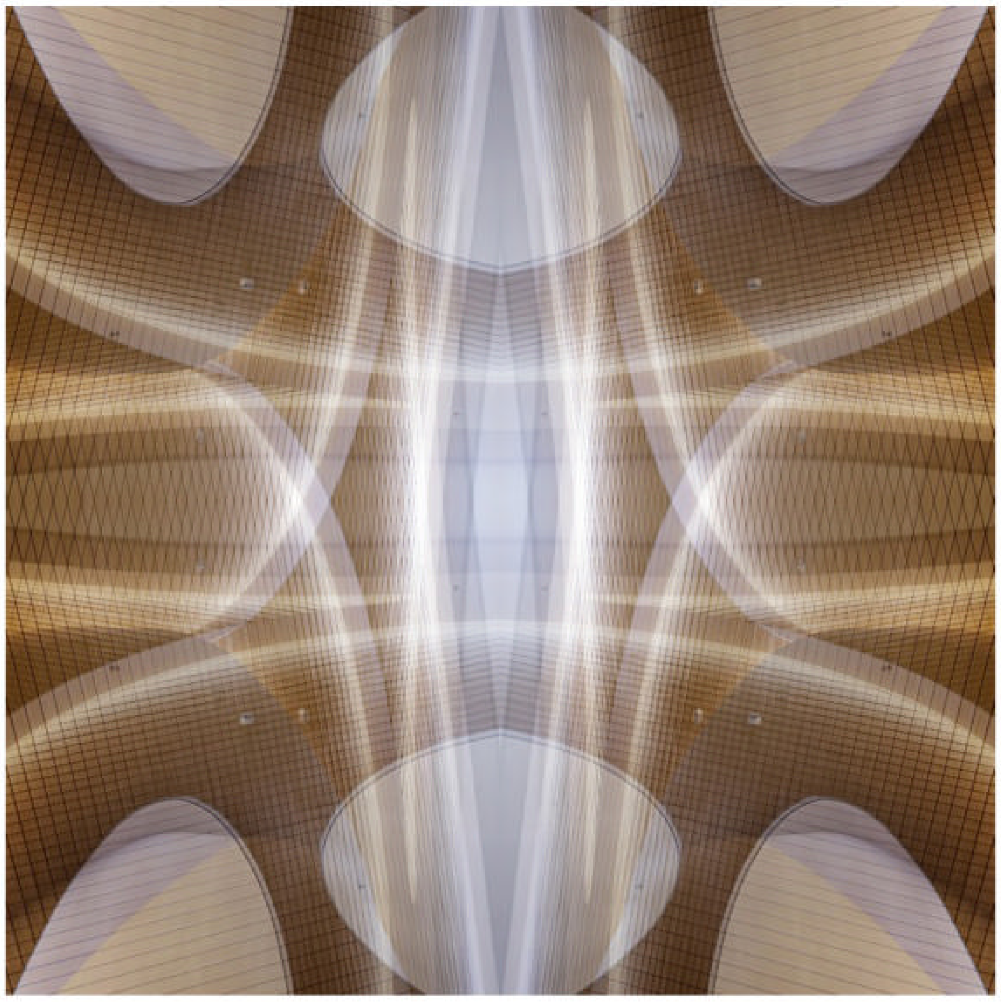
Working on the creation of this series gave me the feeling that these two worlds that, externally and internally, have spent years drifting in opposite directions have found unifying holons to co-exist. Visual manifestations of inner-outer synthesis are concurrently personal and transpersonal.

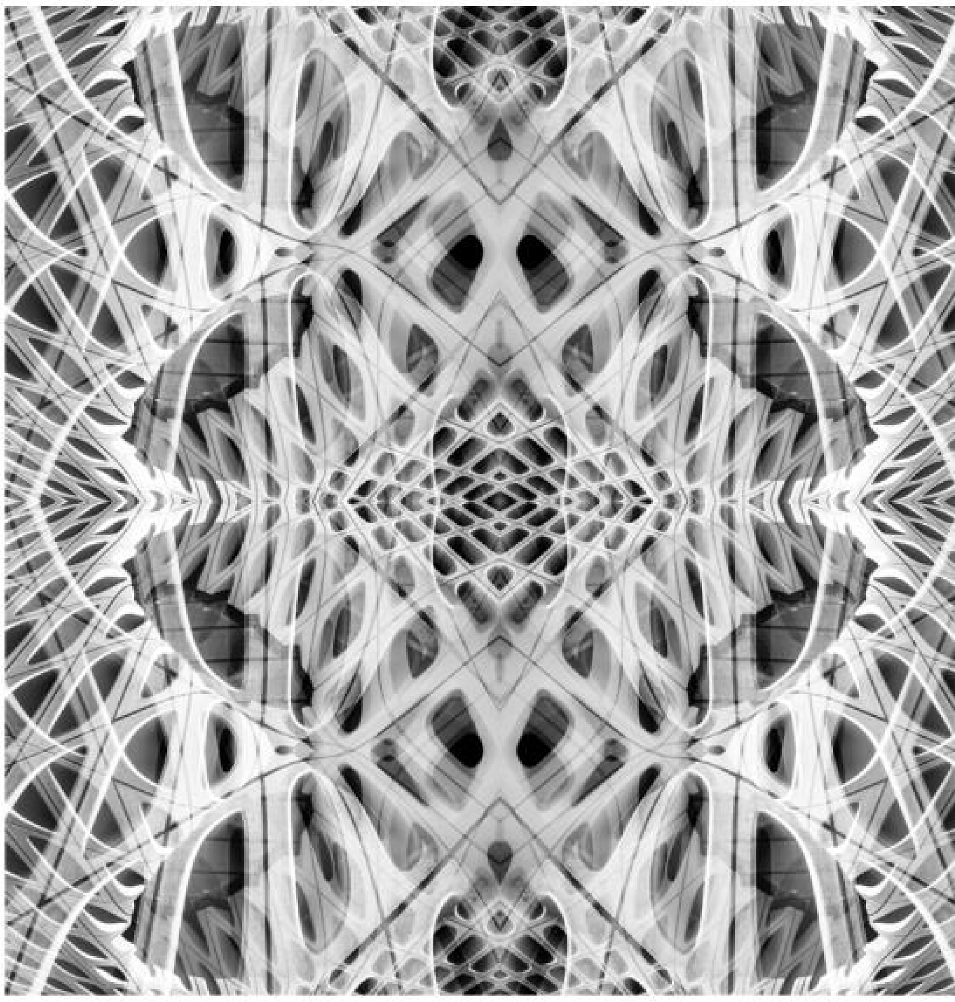
Mandala #6, Isla Brown Hotel
Corinthia © Pygmalion Karatzas

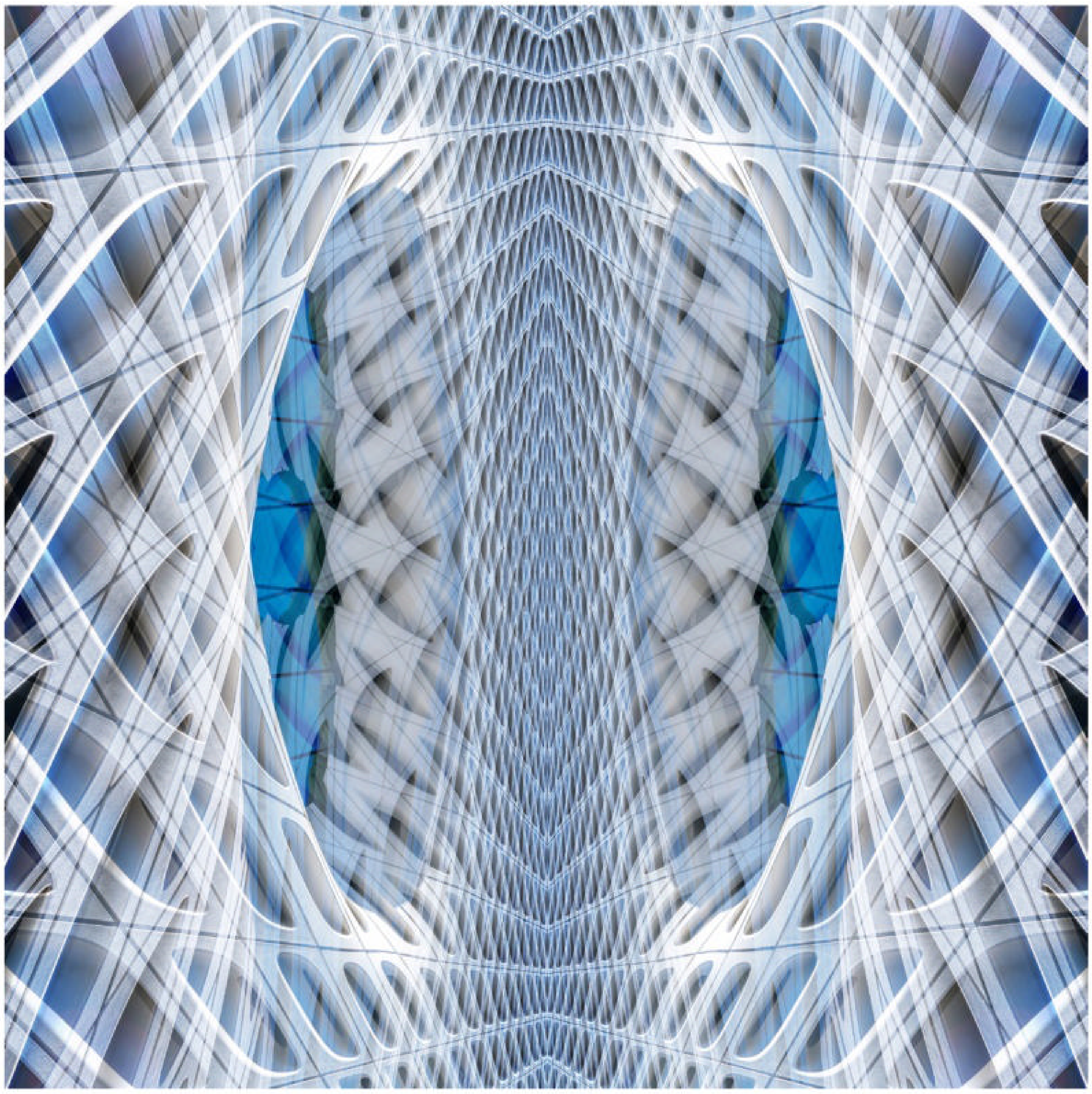


Mandala #5, Amadeus Office Building Athens © Pygmalion Karatzas







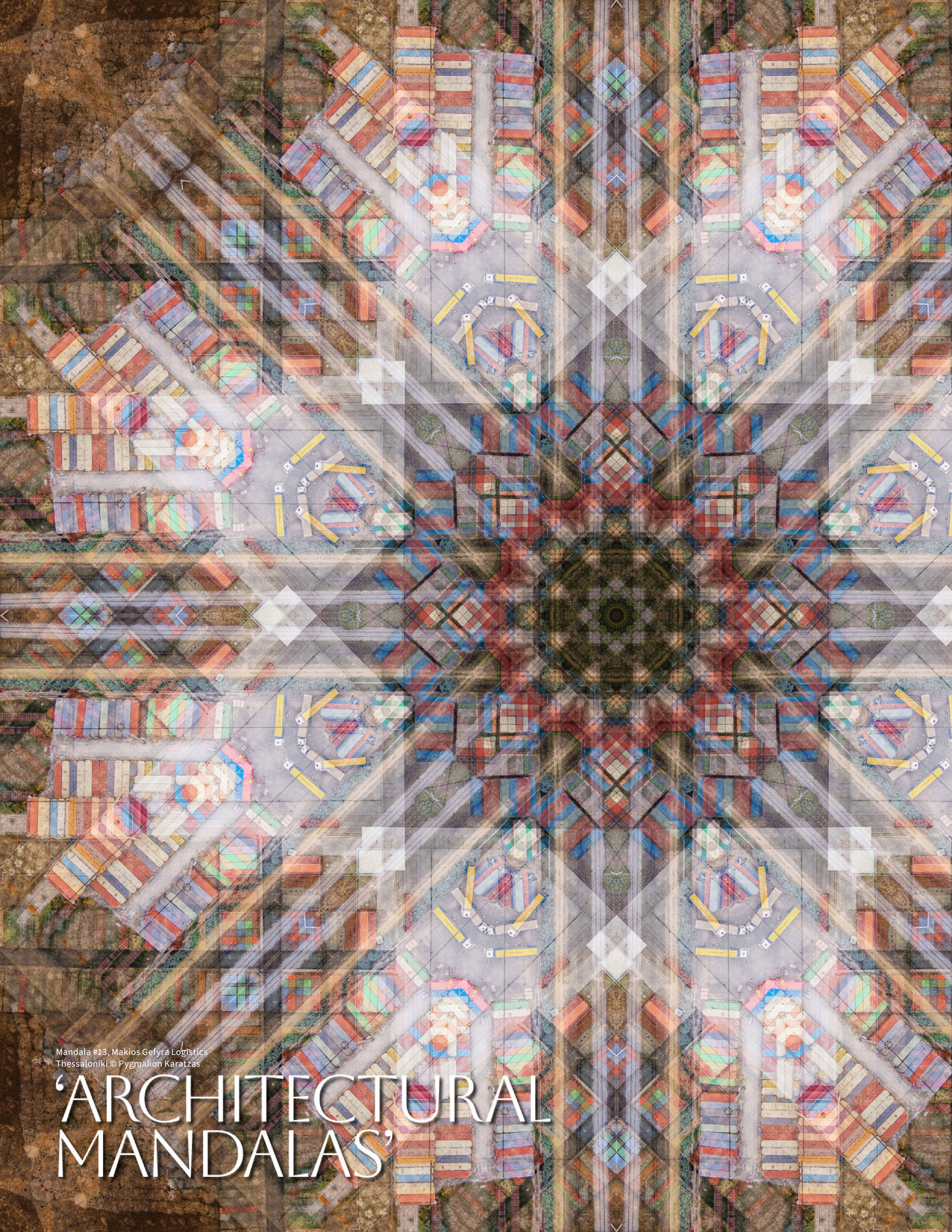


‘ARCHITECTURAL MANDALAS’

Top Left: Mandala #9, Metropolis Mall Ceiling Larnaca © Pygmalion Karatzas

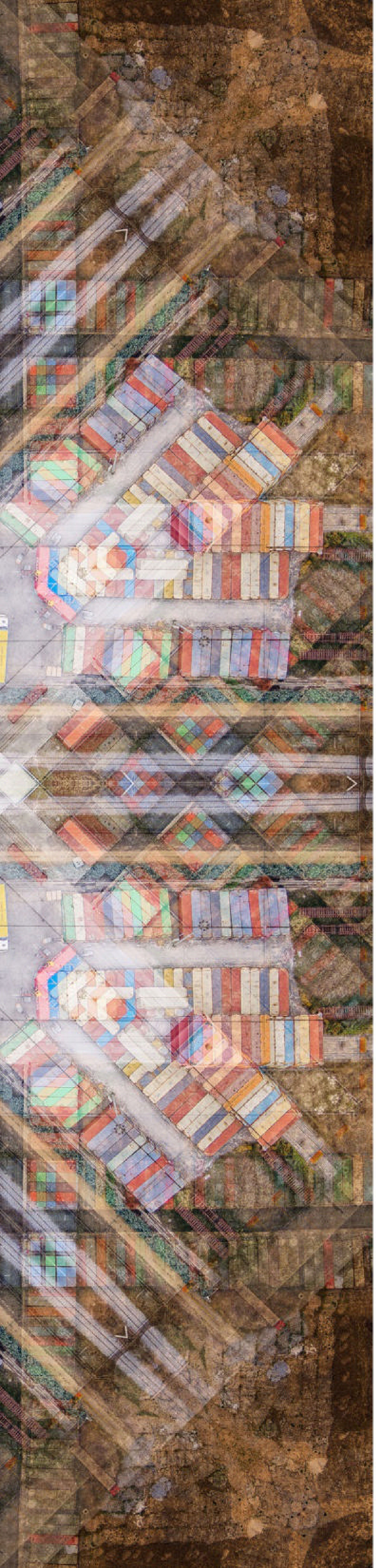
Top Right: Mandala #8, Broad Museum Los Angeles © Pygmalion Karatzas

Left: Mandala #14, Broad Museum Los Angeles © Pygmalion Karatzas



Mandala #13, Makios Gefyra Logistics
Thessaloniki © Pygmalion Karatzas

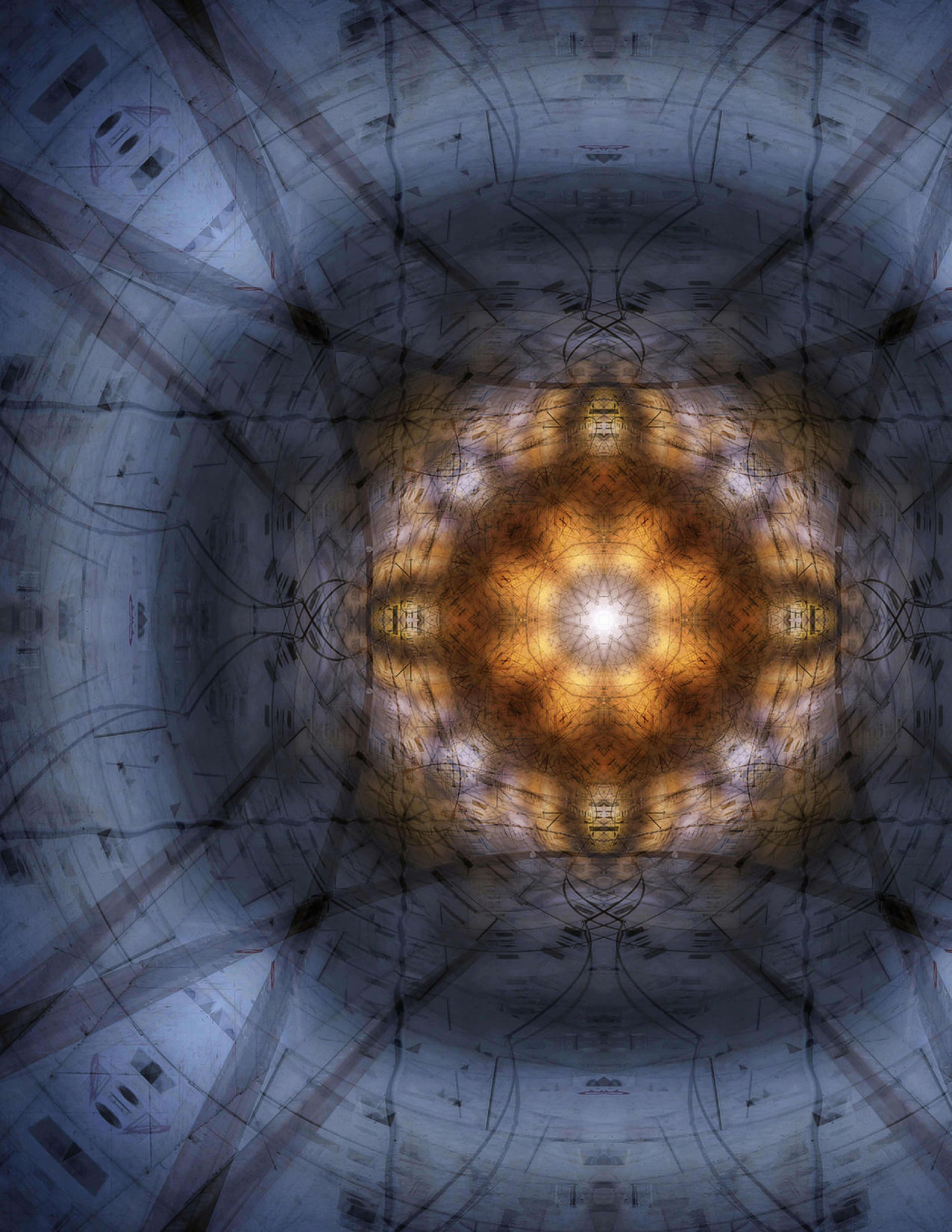
‘ARCHITECTURAL MANDALAS’

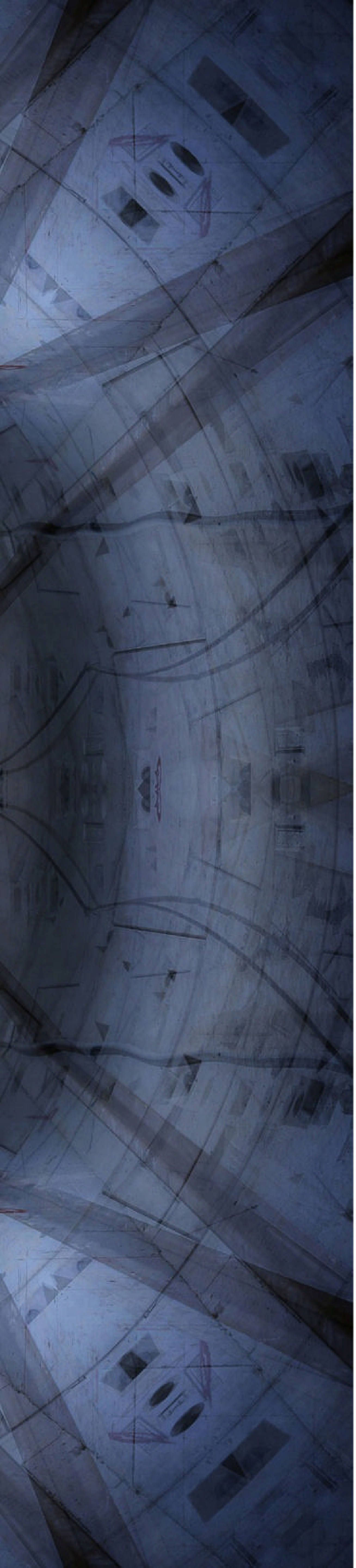


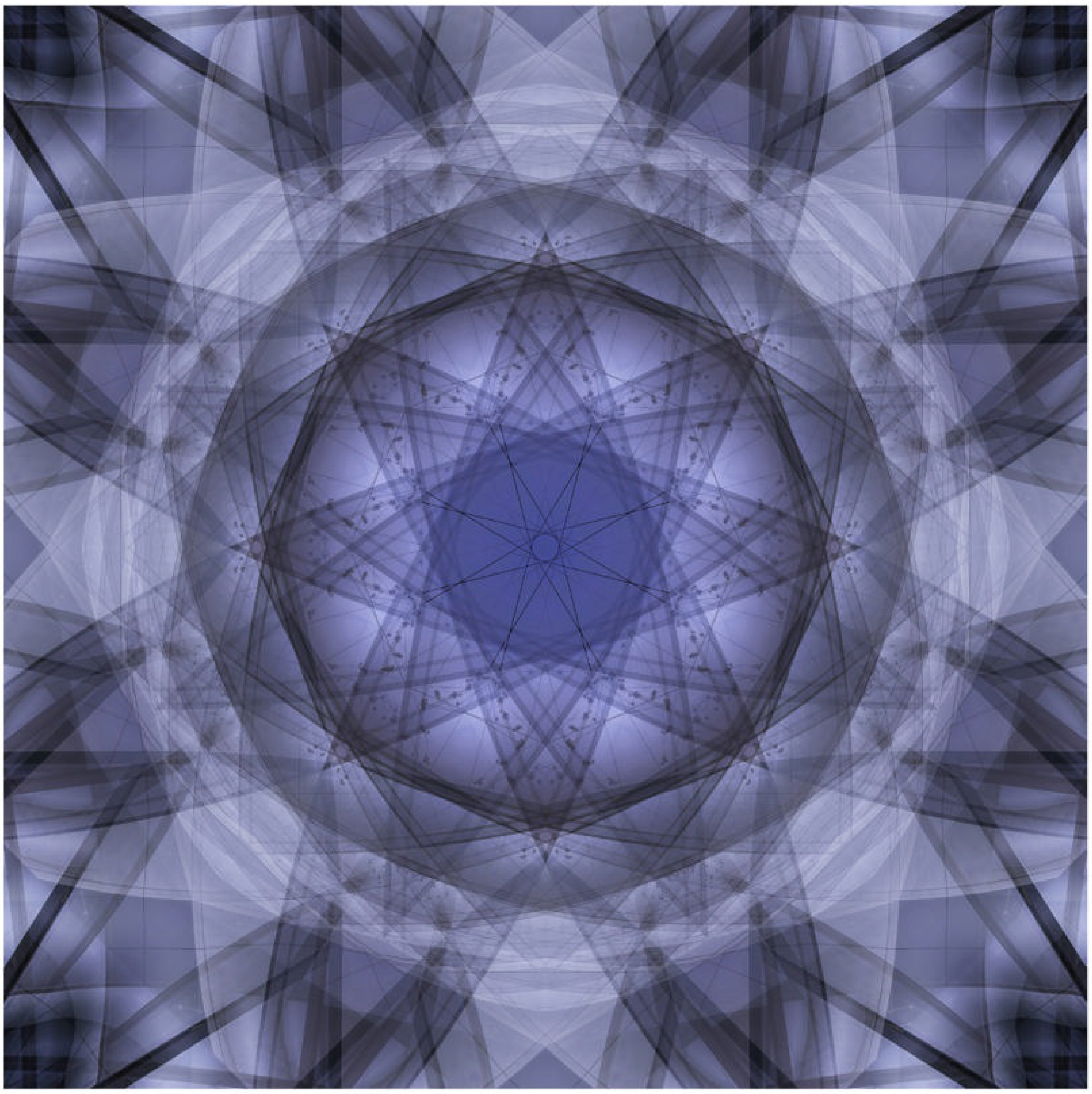
PYGMALION KARATZAS

Pygmalion Karatzas studied Architecture at the Technical University of Budapest (1991-95), Urban Design at Heriot-Watt University in Edinburgh (1995-97) and practiced architecture for 12 years. In 2006 he participated in the first 'Ecovillage Design Education' training-of-trainers course in Findhorn, organized by the Global Ecovillage Network and endorsed by the United Nations Institute for Training and Research. Since 2013 he has been focusing systematically on architectural and fine art photography, producing a portfolio of 250+ architectural, commercial, and artistic projects from Europe, the USA, and the Middle East.

His images are regularly featured in Greek, and international media, and they have received over 100 distinctions from leading global photographic competitions. He has participated in exhibitions in Greece, Italy, France, the UK, and the USA, with fine art prints being part of public and private collections. Between 2014 and 2019, he served as the photo editor for the Danish Architecture Center at their ezine arcspace.com. Divisare Atlas of Architecture ranks him among the top 100 architectural photographers worldwide. He is a contributing photographer to Arcaid Images London, iStock Getty Images, and Adobe Stock.





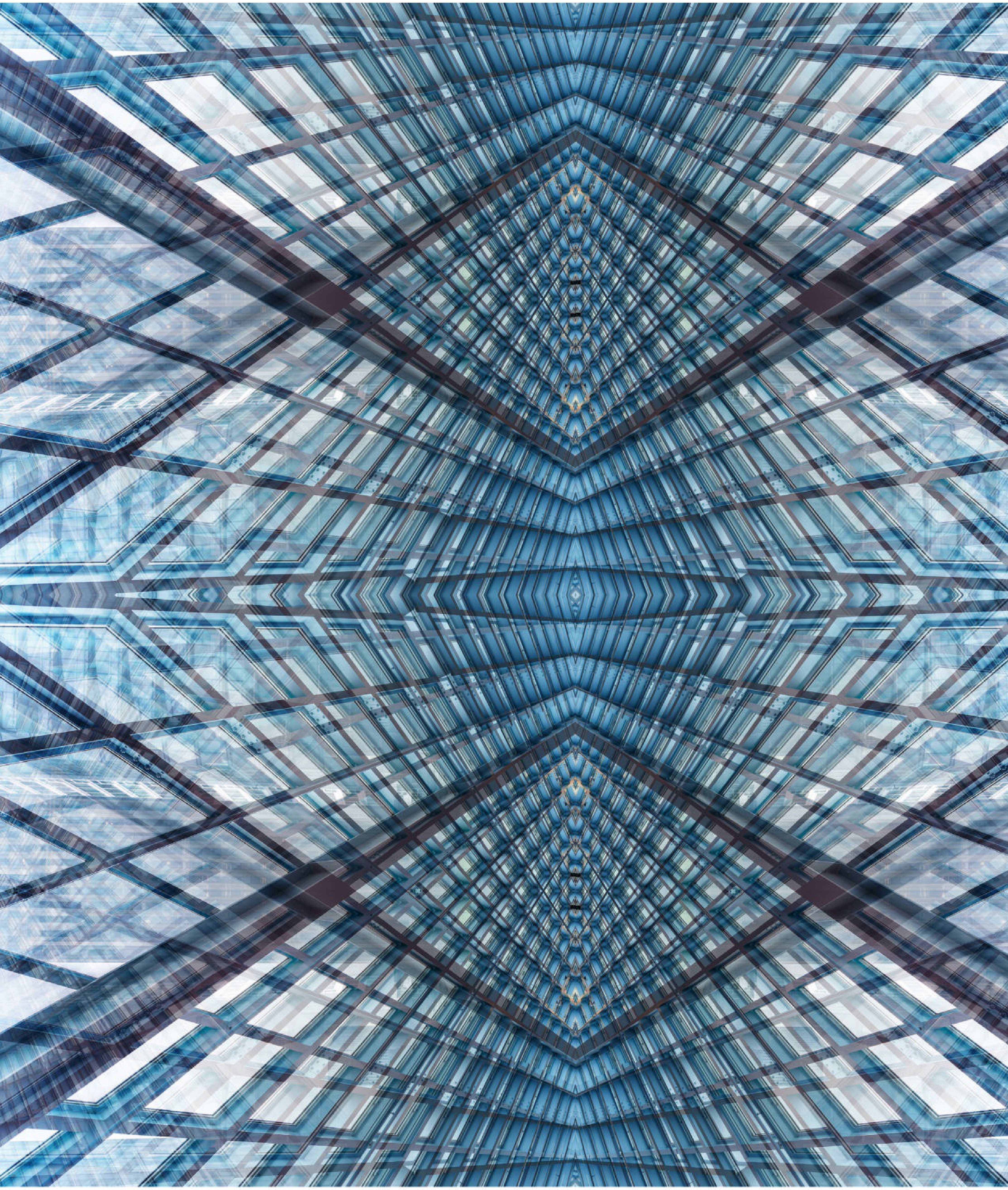


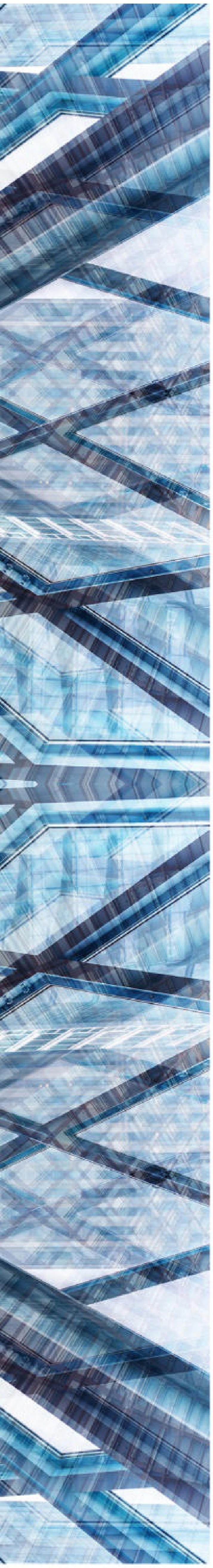
His book collection 'Integral Lens' received the 3rd place in the PX3 Prix de la Photographie Paris 2018, and 'Nortigo' received the 2nd place in the Moscow International Foto Awards 2019. Between 2015 and 2016, with the prestigious Fulbright Artist Scholarship award, he traveled for 5 months across the United States, where he conducted the project 'Integral Lens' - an integral approach to the study and representation of the built environment through the photographic medium. Other noteworthy photo-reportage include the architectural boom in Doha, Qatar; the national pavilions at the EXPO 2015 in Milan; the Oceanus scientific expedition of the University of Patras in Lebanon; the coverage of Attiko Metro constructions in Athens and Thessaloniki for the Hellenic Ministry of Infrastructure and Transport; the environmental expeditions of the A.C. Laskaridis Charitable Foundation around Greece with the Typhoon Project.

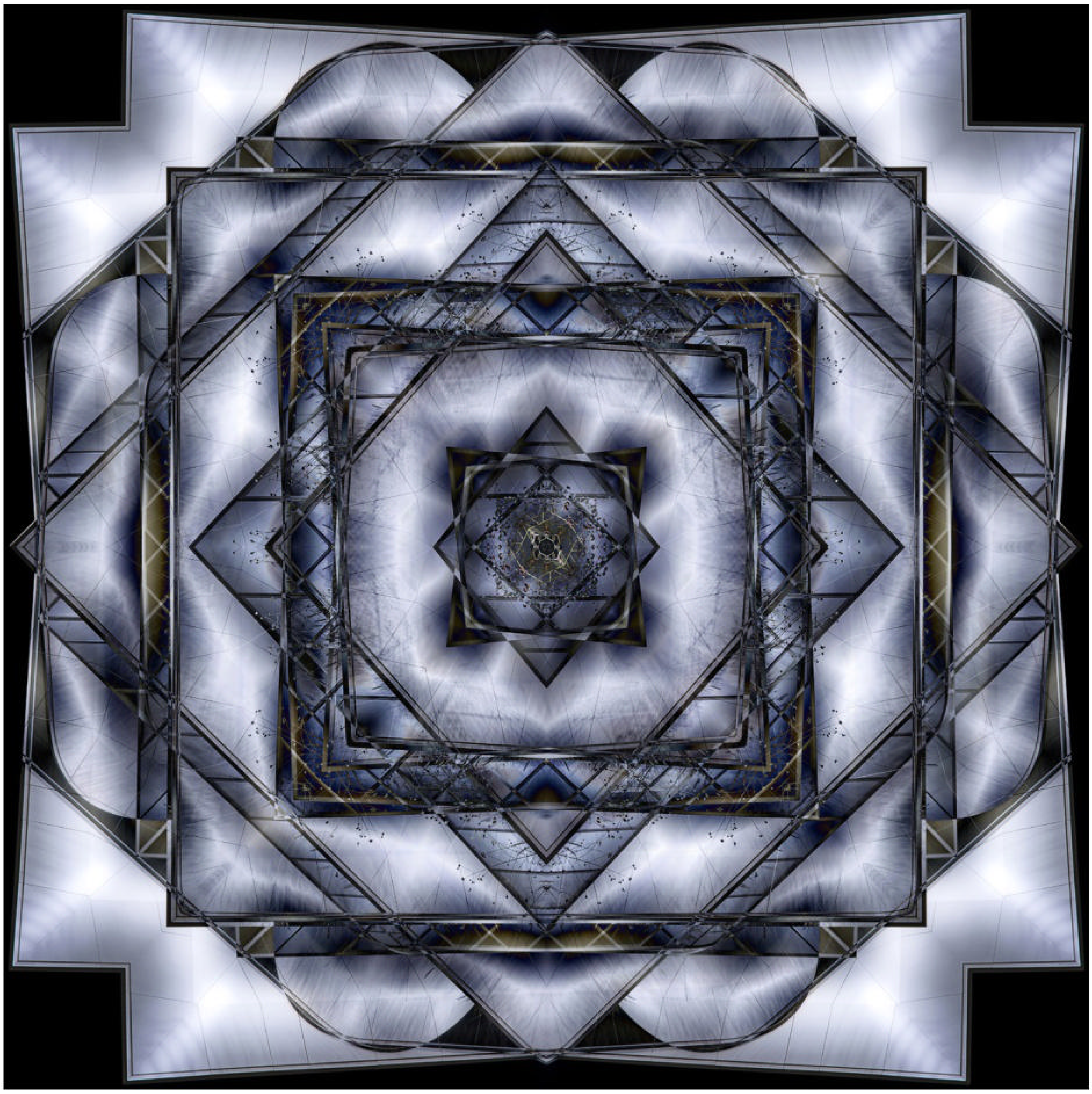
In collaboration with a professor of architecture, Mark DeKay, and in affiliation with the University of Tennessee in Knoxville, their paper on a multi-perspectival approach to architectural photography was presented at the 3rd Integral European Conference in Hungary; at the 5th Trieste Photo Days Festival; and at the Integral Design & Research Lecture Series of the University IUAV of Venice.

Left: Mandala #10, Metro Tunnels Thessaloniki © Pygmalion Karatzas

Top: Mandala #12, The Orbit Urban Office Campus Athens © Pygmalion Karatzas







Since 2019 it has become part of an academic mini-term curriculum. 'Capturing the Human Experience in Place' was developed and conducted by Mark DeKay, Pygmalion Karatzas, and Susanne Bennett as a traveling photographic workshop for students from various faculties.

Through his commissioned assignments from architectural firms, businesses, and organizations, his collaborative photojournalistic reportages, as well as his self-initiated photographic projects, he exhibits his passion and dedication to the study, representation, and dissemination of the

Left: Mandala #15, Seattle Public Library © Pygmalion Karatzas

Top: Mandala #11, The Orbit Urban Office Campus Athens © Pygmalion Karatzas

‘ARCHITECTURAL MANDALAS’

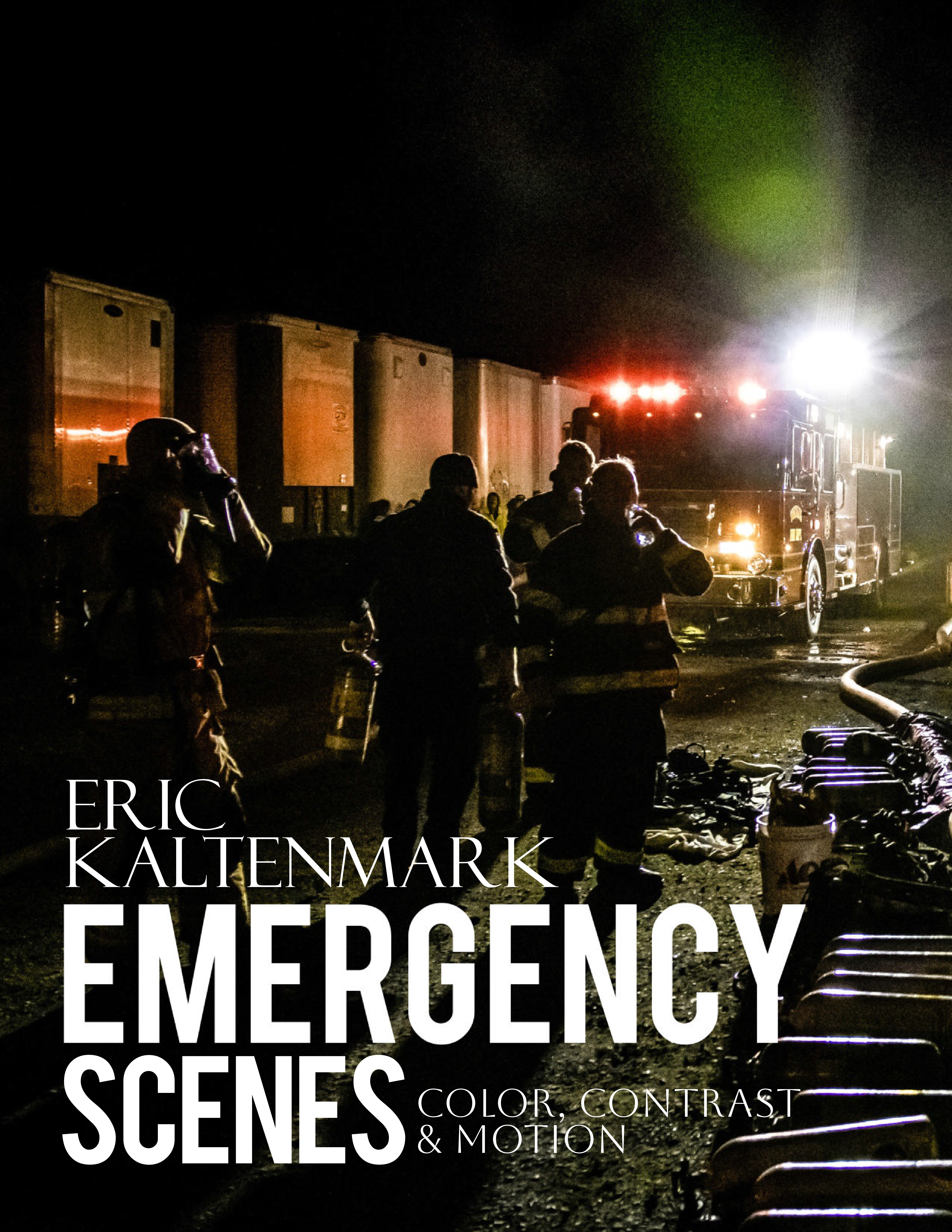
Mandala #14 (Detail), Broad Museum
Los Angeles © Pygmalion Karatzas

‘ARCHITECTURAL MANDALAS’

> **_CONTEMPORARY ARCHITECTURE BROKE FREE FROM THE CONSTRAINTS OF EUCLIDEAN GEOMETRY AND DISASSOCIATED ITSELF FROM THE POLITICALLY-CHARGED SACRED GEOMETRY WHILE AT THE SAME TIME FINDING INSPIRATION AND NEW INTERPRETATIONS IN COSMOGENIC ARCHITECTURE, BIOMIMICRY, AND BIOPHILIA."_**

PYGMALION KARATZAS

WEBSITE: WWW.PYGMALIONKARATZAS.COM | EMAIL: PYGMALIONK@HOTMAIL.COM



ERIC
KALTENMARK

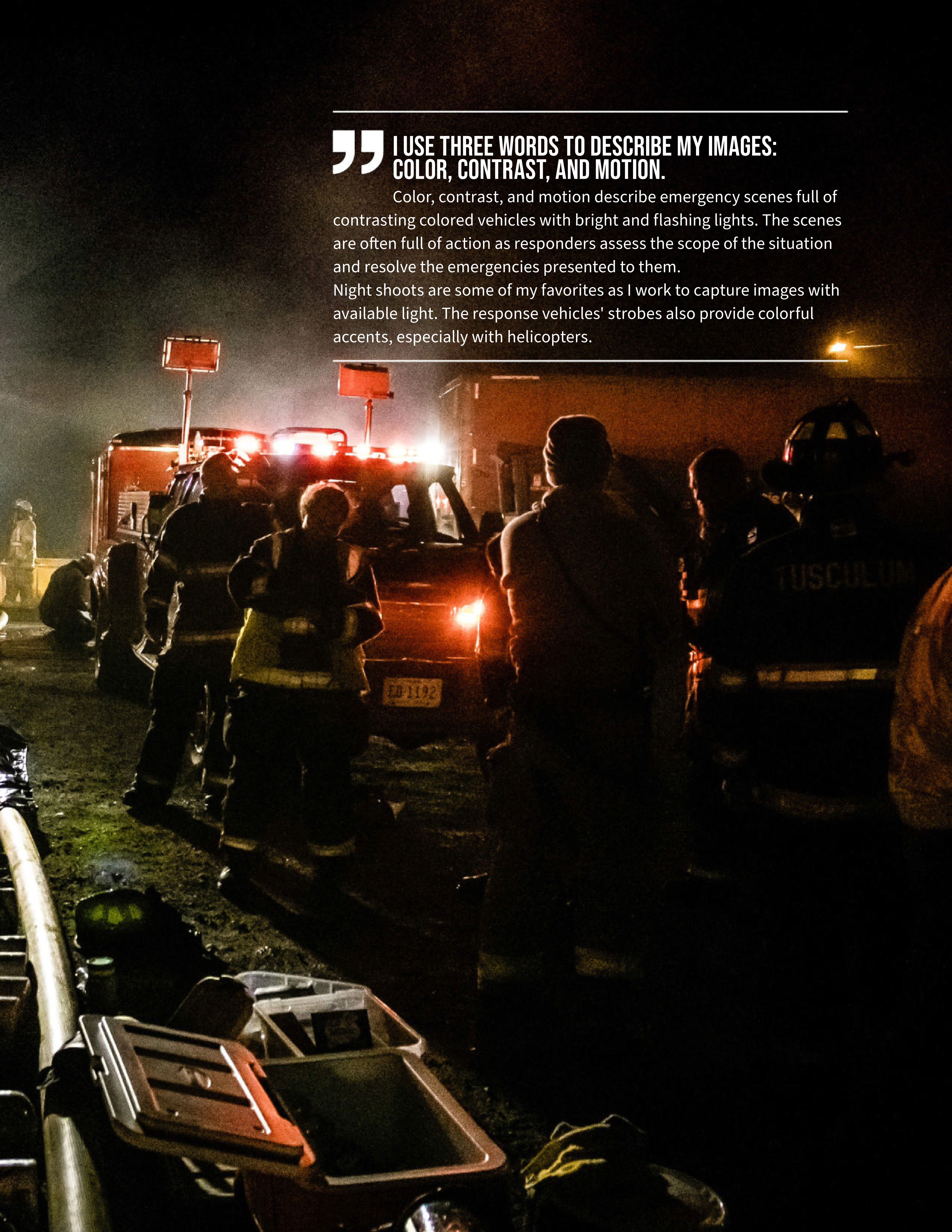
EMERGENCY SCENES

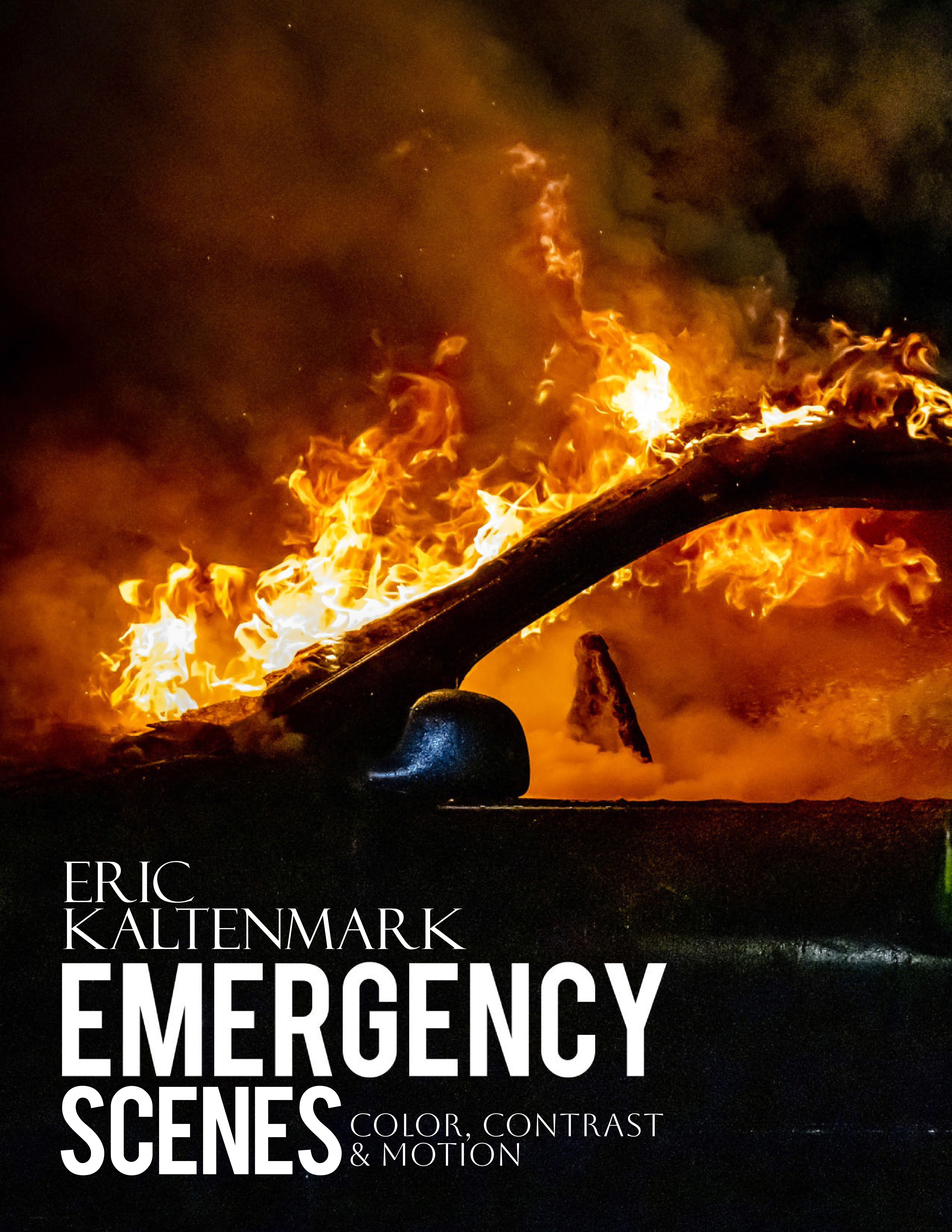
COLOR, CONTRAST & MOTION

I USE THREE WORDS TO DESCRIBE MY IMAGES: COLOR, CONTRAST, AND MOTION.

Color, contrast, and motion describe emergency scenes full of contrasting colored vehicles with bright and flashing lights. The scenes are often full of action as responders assess the scope of the situation and resolve the emergencies presented to them.

Night shoots are some of my favorites as I work to capture images with available light. The response vehicles' strobes also provide colorful accents, especially with helicopters.





ERIC
KALTENMARK

EMERGENCY SCENES

COLOR, CONTRAST & MOTION

Shooting on the scene is a constant adjustment as lighting conditions change or as I adjust to capture different images for documentation or artistic purposes. I will often try to capture both at the same time with quick setting adjustments before moving on to the next shoot. The key is to capture the images without interfering with the operations.

Emergency scenes have an energy of their own. From the calmness of an air medical flight crew waiting for takeoff to the urgent action of firefighters battling a structure fire, each scene has its energy. My challenge is to capture that energy as a still moment in a photograph.

To capture all of this, I use a two-camera system with 17-85 mm on my primary camera and 70-200 mm on the second. The longer lens helps capture portraits of the responders in action when I cannot get close enough. I also keep a small digital with a wide angle for use when riding in response vehicles where space is limited.

A night launch of an air medical helicopter and crew for emergency transport of a motor vehicle accident.
Eric Kaltenmark © All rights reserved.

ERIC KALTENMARK
EMERGENCY SCENES
COLOR, CONTRAST & MOTION

A lone firefighter conducts mop-up operations by directing water flow from the end of an aerial ladder.
Eric Kaltenmark © All rights reserved.

Firefighters wait their turn to start the rigorous 110-flight climb in full gear as part of the annual 9/11 Memorial Stair Climb.
Eric Kaltenmark © All rights reserved.

”My passion is documenting the first responders' work before, during, and after responding to emergency calls. I have been fortunate to document volunteer departments with as few as 3 trucks to departments with over four hundred full-time responders. Some have firetrucks older than many of their members, while air ambulance services fly with state-of-the-art helicopters. Such a wide variety of opportunities has provided unique images and memorable experiences.

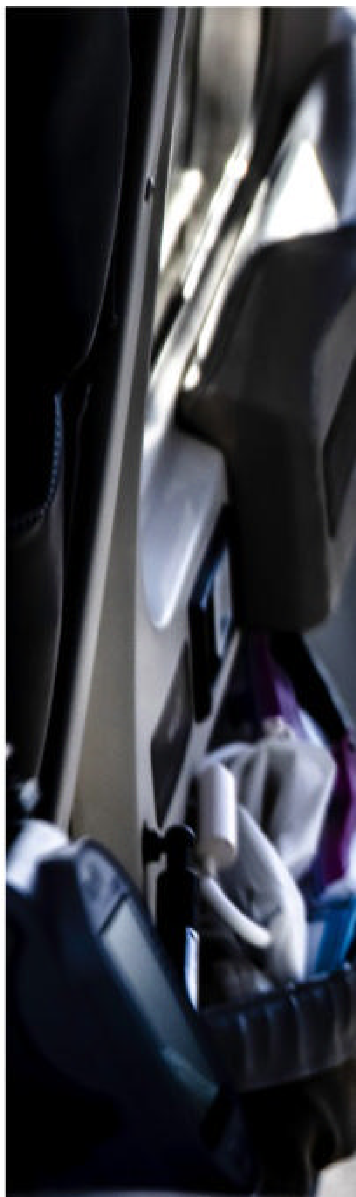
The fire engine pump panel is a control center when on scene, a water supply lifeline, and a display/wheel/lever system work of art.
Eric Kaltenmark © All rights reserved.

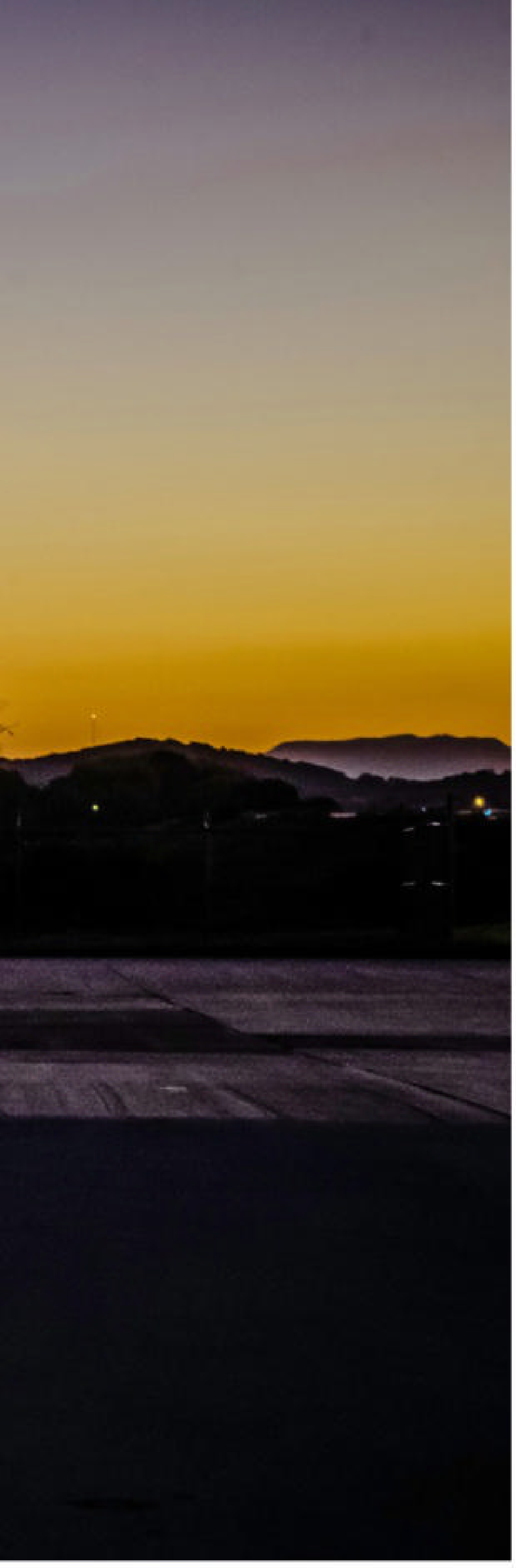
EMERGENCY SCENES

COLOR, CONTRAST & MOTION

An air ambulance making a twilight landing at an East Tennessee airport located at the foothills of the Great Smoky Mountains.
Eric Kaltenmark © All rights reserved.

An air medical aircrew comprised of a nurse and paramedic waiting to launch for patient transport.
Eric Kaltenmark © All rights reserved.



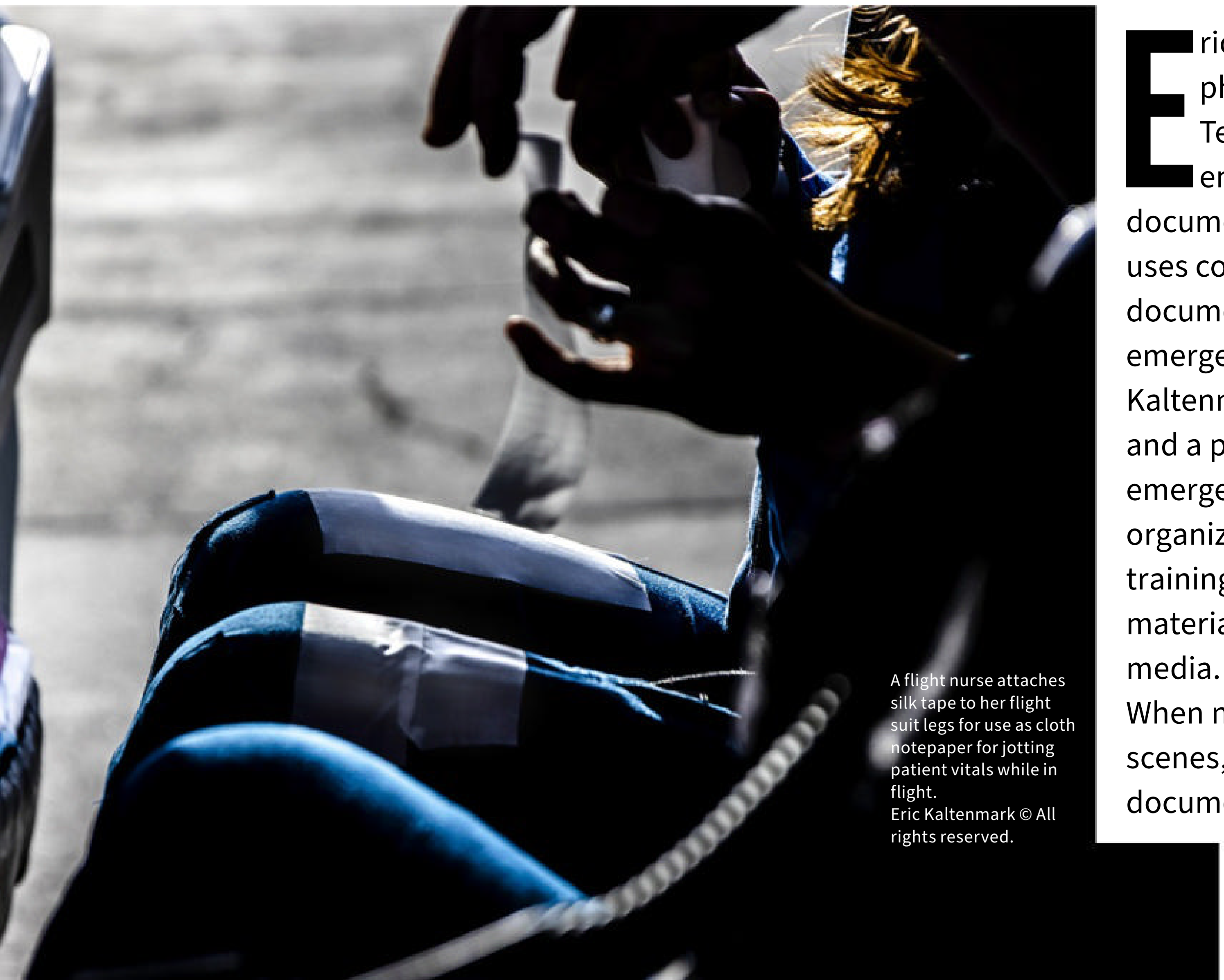


Eric Kaltenmark © All rights reserved.

ERIC KALTENMARK

Eric Kaltenmark is a freelance photographer based in northeast Tennessee, specializing in emergency services and documentary photography. Kaltenmark uses color, contrast, and motion to document the various aspects of an emergency responder's life and service. Kaltenmark is a volunteer first responder and a photographer for multiple emergency response departments and organizations. His images are used in training, marketing, and advertising materials and local and national news media.

When not photographing emergency scenes, Kaltenmark works on long-form documentary photography projects.



A flight nurse attaches silk tape to her flight suit legs for use as cloth notepaper for jotting patient vitals while in flight.
Eric Kaltenmark © All rights reserved.

Smoke hangs in the air as the pump operator maintains pressure as firefighters work to extinguish a debris fire.
Eric Kaltenmark © All rights reserved.

ERIC
KALTENMARK

EMERGENCY SCENES

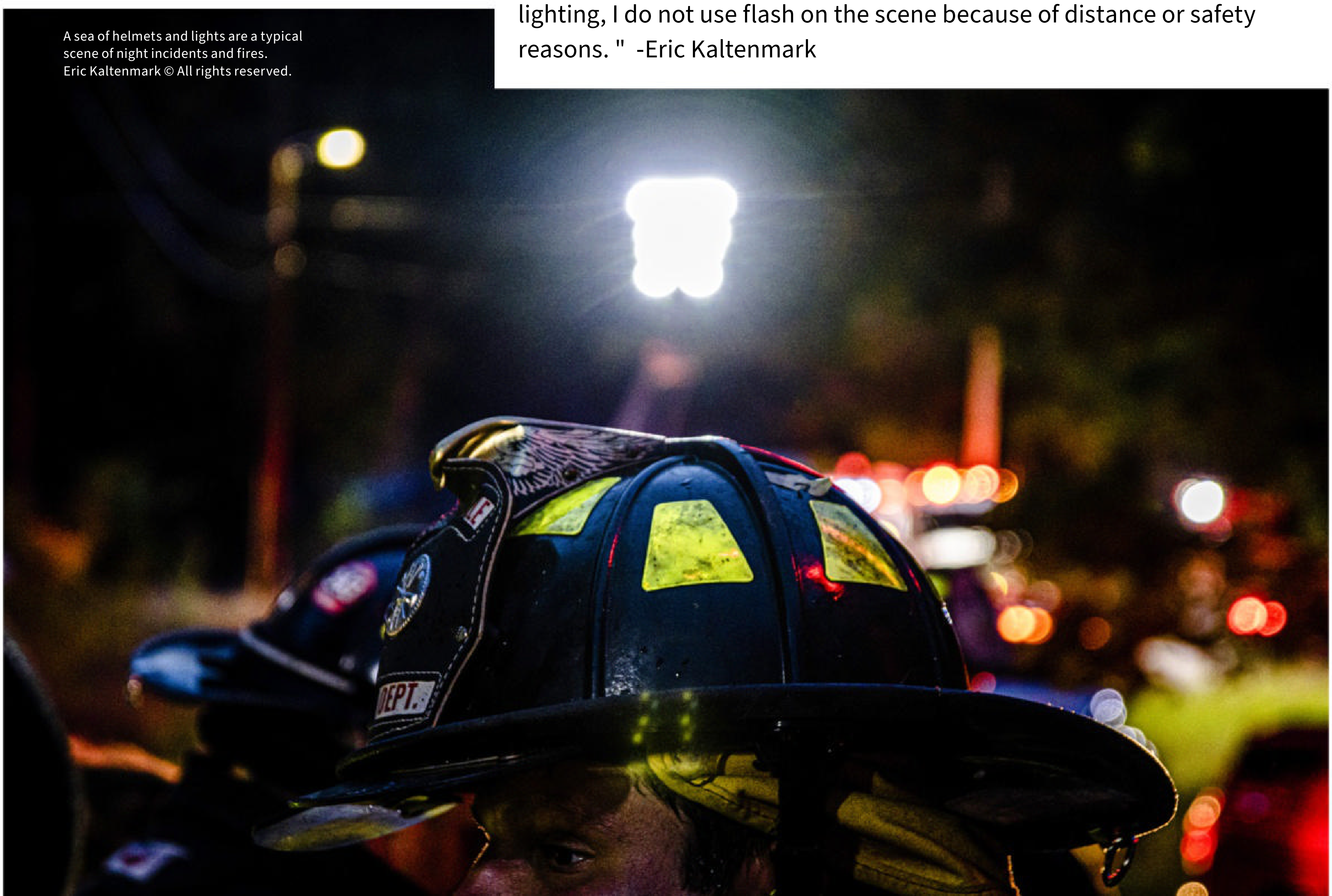
COLOR, CONTRAST & MOTION

A fire engine overflows from topping off with water after fighting a house fire before returning to the station.
Eric Kaltenmark © All rights reserved.

A firefighter silhouetted by engine lights
while cleaning up a fire scene.
Eric Kaltenmark © All rights reserved.

"The featured project includes images from actual fires. All photos were shot with available light, and the strobes from the response vehicles often color night shots. While I shoot some portraits with flash or supplemental lighting, I do not use flash on the scene because of distance or safety reasons. " -Eric Kaltenmark

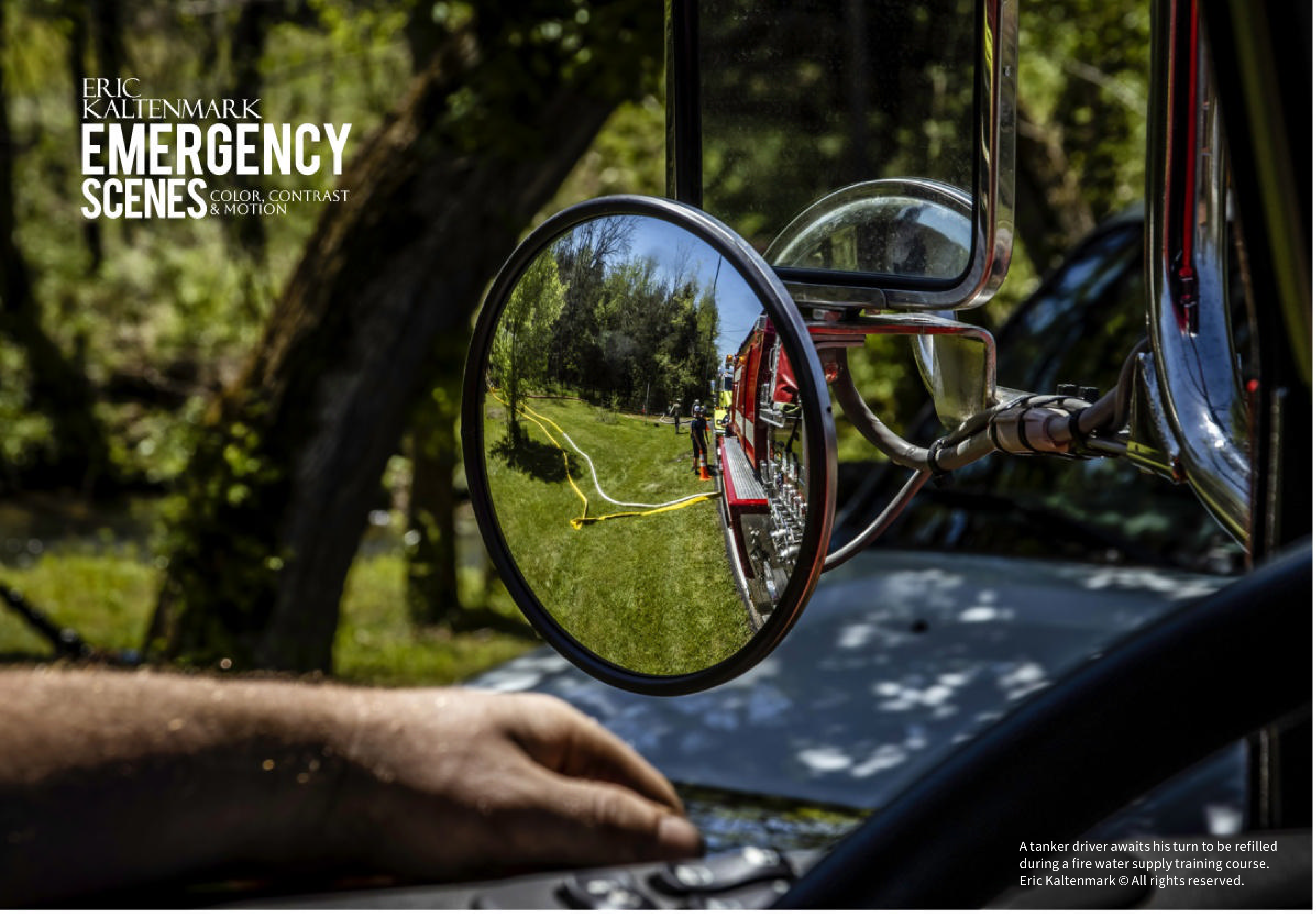
A sea of helmets and lights are a typical
scene of night incidents and fires.
Eric Kaltenmark © All rights reserved.



ERIC
KALTENMARK

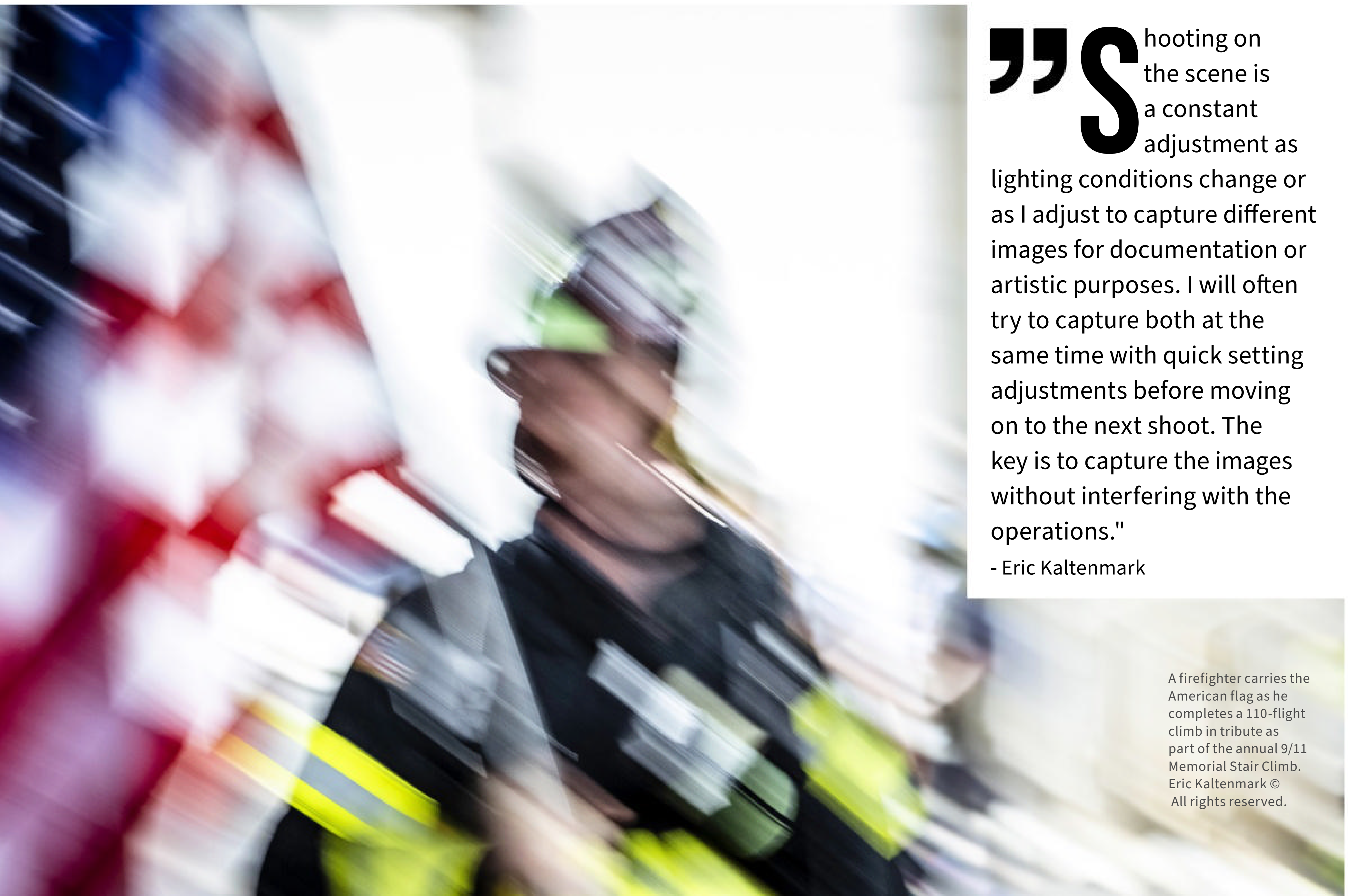
EMERGENCY SCENES

COLOR, CONTRAST & MOTION



A tanker driver awaits his turn to be refilled during a fire water supply training course.
Eric Kaltenmark © All rights reserved.

> "Shooting on the scene is a constant adjustment as lighting conditions change or as I adjust to capture different images for documentation or artistic purposes. I will often try to capture both at the same time with quick setting adjustments before moving on to the next shoot. The key is to capture the images without interfering with the operations."
>
> - Eric Kaltenmark



A firefighter carries the American flag as he completes a 110-flight climb in tribute as part of the annual 9/11 Memorial Stair Climb.
Eric Kaltenmark ©
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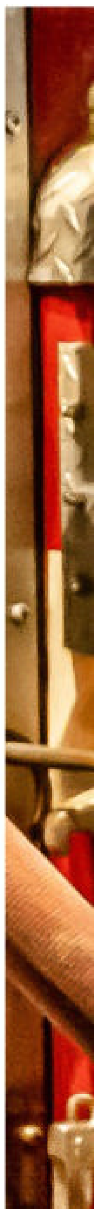

Firefighters are rushing into position during a live fire training operation.
Eric Kaltenmark © All rights reserved.

Stationhouse reflections of firefighter gear hanging on the wall staged in preparation for the next emergency call.

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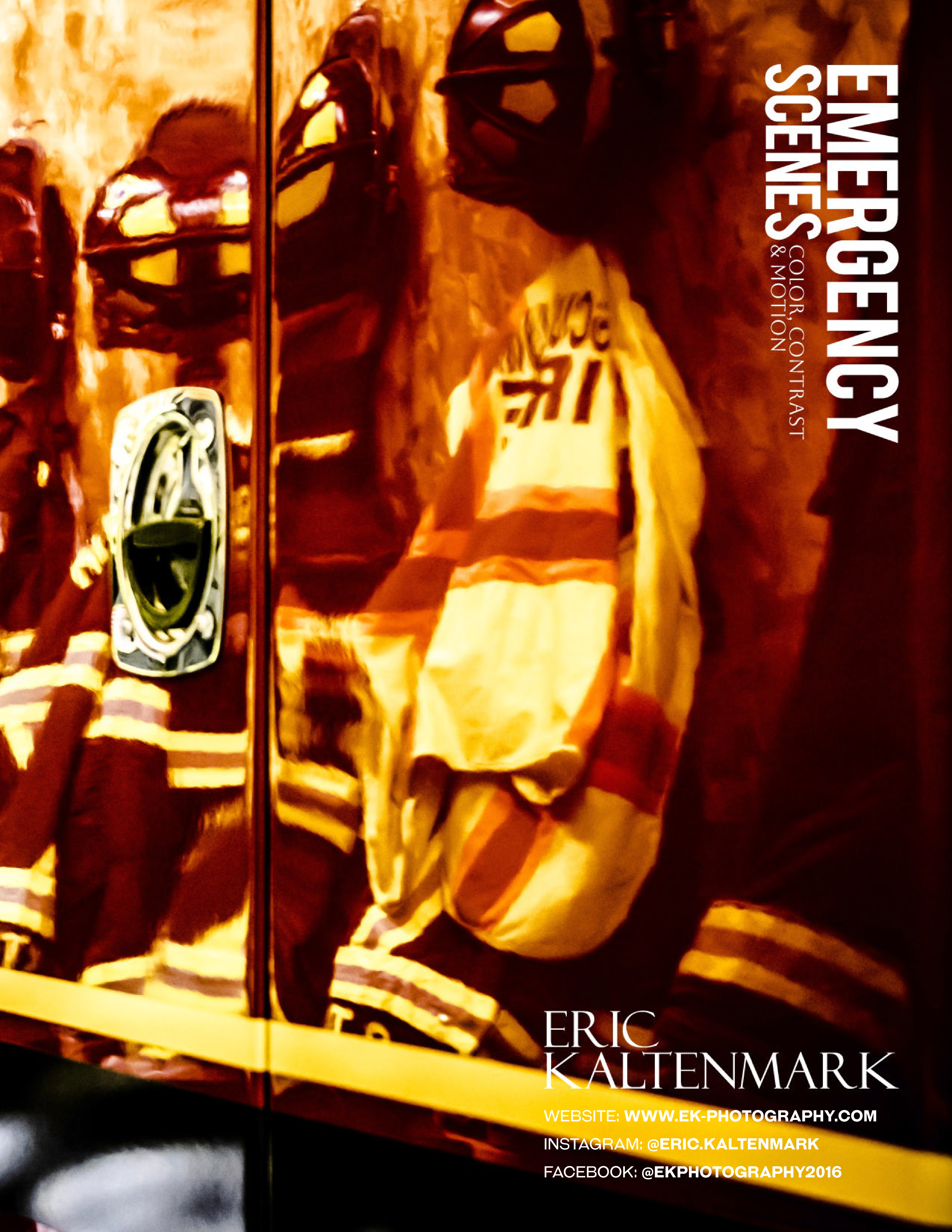

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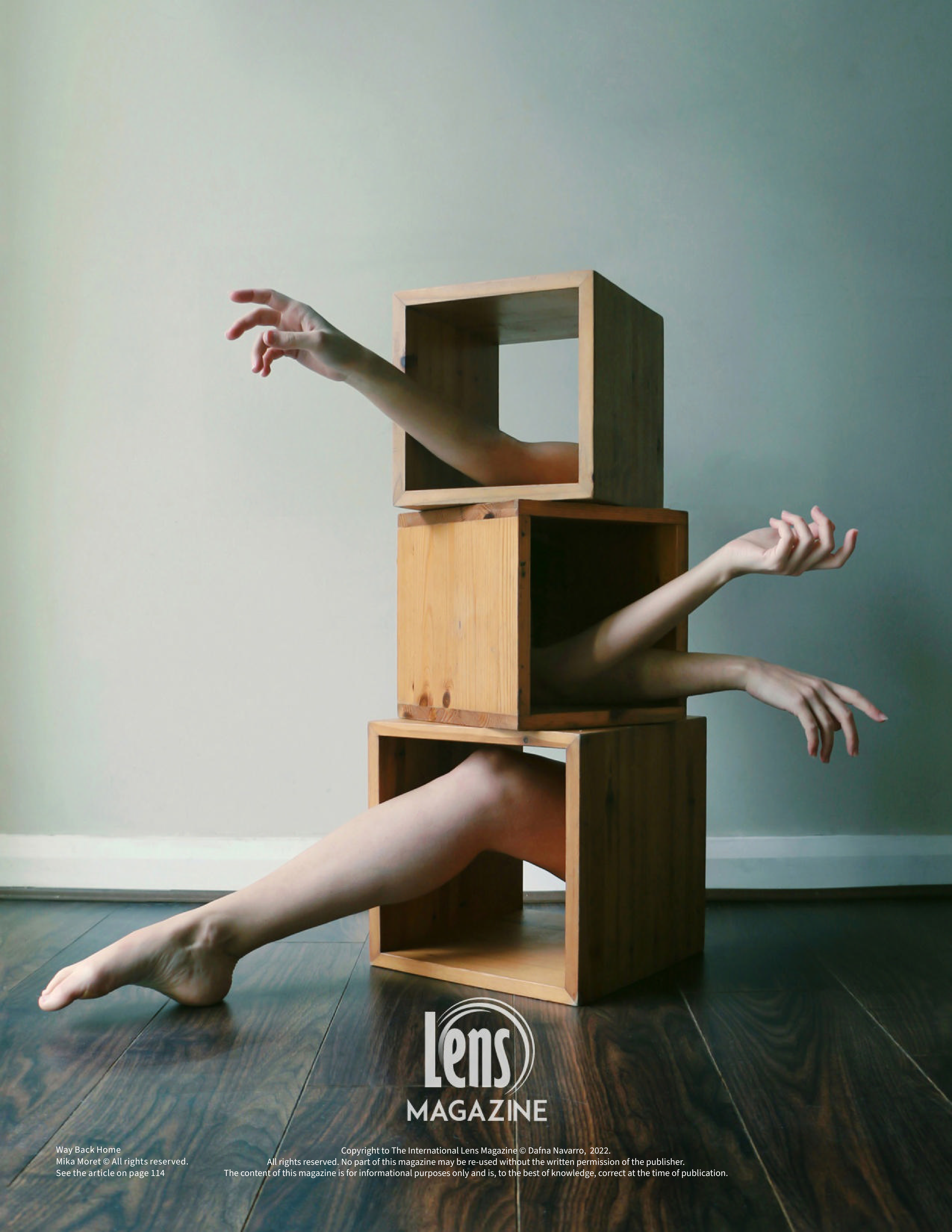
ERIC KALTENMARK

WEBSITE: **WWW.EK-PHOTOGRAPHY.COM**
INSTAGRAM: **@ERIC.KALTENMARK**
FACEBOOK: **@EKPHOTOGRAPHY2016**



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Way Back Home
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